



NATIONAL RECOVERY ADMINISTRATION
WASHINGTON, D.C.

September 5, 1934

Mrs. Edith Halpert,
The Downtown Gallery,
113 West 18th Street,
New York City.

Dear Mrs. Halpert:

I have meant to acknowledge your letter sooner than this. As far as Nakian is concerned, I am glad to help him out as long as I can, but feel that I have about reached the end of my rope. Rex Tugwell is applying to Ickes for a special appropriation, and if this goes through, all will be well. Mrs. Rumsey unfortunately left town before I got an answer from her. I don't know whether she would chip in or not. Phil Wittenberg was here last week and saw the busts. I don't think he liked them very much, however. Maybe he will tell you why.

With best regards,

Bob Straus
Bob Straus

THE CARLYLE GALLERY

**EAST 57th STREET
NEW YORK**

**PAINTINGS
ETCHINGS
WATER COLORS**

**FRAMERS
OF FINE
COLLECTIONS**

September 6, 1934.

**Downtown Gallery,
113 West 13 St., N.Y.C.**

Dear Mrs. Goldstein;-

I have opened a little Gallery on
East 57 Street. It is on the way to Sutton Place.

There are two fair sized windows,
and ample space inside to display etchings etc..

I am well familiar with the work
of a good many of the artists that you are representing,
and feel certain that it would be mutually advantageous
if you would let me have a group of prints on consignment.

Please let me know when it would be
convenient for you to have me call at your gallery.

I hope this Summer has been a pleasant
one for you.

Yours very truly,

J. J. Eliasoph

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

September 10, 1934

Mrs. Edith G. Halpert, Director
The Downtown Gallery
115 West 15th Street
New York, New York

Dear Mrs. Halpert:

Mr. Saint-Gaudens has just asked Anne Gold-
thwaite if we may include her "Two Girls at a Window"
in the coming International. This afternoon a letter
came in from her agreeing to our showing it.

I am enclosing an entry form for this painting.
Will you fill it out and send it back as soon as you can
so that we shall have this canvas properly on record
when Budworth takes charge of it.

Sincerely yours,

Carolyn Bixler

Secretary
International Exhibition

Enclosure:
entry form for
Anne Goldthwaite

Print to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ARTHUR EDWIN BYE
WORKS OF ART

BYECROFT HOLICONG, PA.

TEL. BUCKINGHAM 88

September 10, 1934.

Dear Mrs. Halpert,

In your letter of July 21st you stated that you were "definitely certain your client will want one of the two paintings" by Hicks, and that you expected to make contact with him about August 15th. While I do not want to spoil any chances you have, I would like to know when you can return the picture to me, in case it is not sold. I am arranging an exhibition here and need all my pictures from Sept. 20th on. Can you return it by that date?

(I hope I hope you have sold it!

With kind regards,

Sincerely yours,

Arthur Edwin Bye.

Mrs. Edith S. Halpert
Newtown, Conn.

Annot

ART SCHOOL

NEW YORK CITY • WESTPORT CONN.

September 11, 1934

ANNOT, President
KURT ROESCH
RUDOLF JACOBI

ELEANOR BALDWIN,
Executive Secretary

NEW YORK CITY
OFFICE:
138 WEST 58th STREET
STUDIO 14 D
TEL. COLUMBUS 5-2135
(UNTIL JUNE 15)

WESTPORT, CONN.,
OFFICE:
'THREE WINGS'
CAVALRY ROAD
TEL. WESTPORT 6306
(JUNE 1 TO OCT. 1)

STUDENTS' RESIDENCE
AND STUDIO
COBB'S MILL INN
WESTPORT, CONN.

Mrs. Edith Halpert
A.P.O. #1
New Town, Connecticut

Dear Mrs. Halpert:

You have received a copy of our catalogue under separate cover. It is with extreme satisfaction that we are seeing our plans materialize; and I want to say how much we appreciate the assistance you have given us.

You will notice that we were unable to reach an agreement with a graphic teacher before the catalogue went to press. However, we are in communication with several persons who are possibilities, and we hope to have this settled before the school opens on the first of October.

Hope you will come and visit us when you have time. We would take great pleasure in showing you the school. Perhaps we could get you to give a lecture - or a series - on any subject of your own choosing. I should be delighted if this could be arranged, and will be glad to give you information regarding guest speakers at any time.

Do come and see us.

Very cordially,

Eleanor Scull
Executive Secretary

ENC. 1 V

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

September 12th. *Y-2*
1934

Dear Mrs. Halpert:-

I am enclosing two letters that have come to Mrs. Rockefeller from Berner Gussow. Do you know anything about his present circumstances or the picture he has in mind. Mrs. Rockefeller would appreciate your advice.

I hope you are having a great time in your country home.

Cordially,

Anna L. Kelly

Mrs. E. G. Halpert
Newtown, Connecticut

September 15, 1934

Mr. Homer Saint-Gaudens, Director
Carnegie Institute
Pittsburgh, Pa.

Dear Mr. Saint-Gaudens:

Bless you for being so enthusiastic about Brook. I agree with you that the American section without a Brook would have a sad gap and when you see the new canvas which Alex completed just in time, you will be delighted. I am sure, I am sure, the prospect of having so swell a painting included.

For some unknown reason, no word has been heard from Joseph Pollet in Woodstock. I have written to him recently and he has even wired but have received no response for my inquiry regarding the painting for Carnegie. He has probably been heard by this time. Reports from Woodstock indicate that he has become a complete recluse.

I believe Brook spoke to you of the work of Louis Bouche. When Mr. Bulken was at the gallery I had nothing of importance by this artist but several weeks ago I saw a canvas at his studio in the country which is such a knockout that I should strongly recommend it. As a matter of fact, I am sending photographs of this large canvas, recently completed. The photograph is a very poor one but the picture is really swell. If it is acceptable, would you be good enough to wire me collect so that the painting may be included in our shipment.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

ART HUNTER
PRESIDENT OF TRUSTEES

MRS. MARY COOKE SWARTWOUT
DIRECTOR

THE MONTCLAIR ART MUSEUM
MONTCLAIR ART ASSOCIATION
SOUTH MOUNTAIN AND BLOOMFIELD AVENUES
TELEPHONE MONTCLAIR 2-2877

MONTCLAIR, N. J.

Sept. 15, 1934

Mr. William Zorach
123 West 10th St.
New York City

Dear Mr. Zorach:

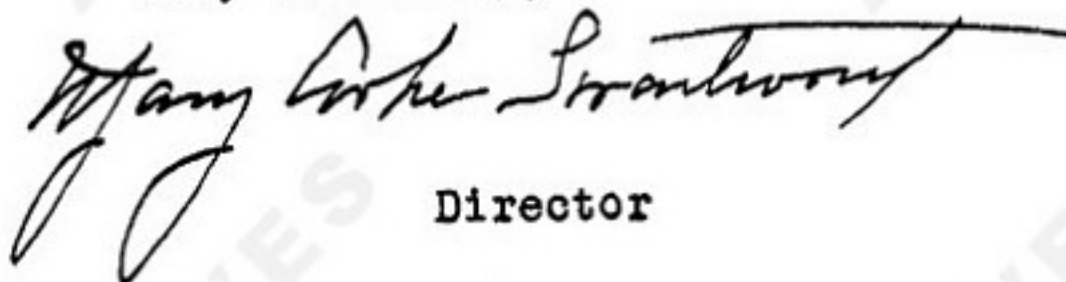
Due to the fact that the Downtown Gallery is closed until October 1st, I am getting in touch directly with you.

The Montclair Art Museum is having an exhibition of sculpture, opening October 3rd and extending through the 28th. Could you spare us two medium size exhibits for this period?

The Museum has its own man who will collect the exhibits on September 24th and return them to New York on October 29th. They will be carefully handled and insured in transit and while at the Museum.

If you can let us have something, will you please communicate with us giving titles, sales prices and insurance values. The time is short so it will be necessary to hear from you at once.

Very sincerely,



Director

MCS:NK

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September 15, 1934

Mr. Robert Tannahill

very much to get their very
own collection of art objects
of equal value to the existing
collection. I am sure that the
September 15, 1934
Dear Mr. Tannahill:
2173 Iroquois Avenue
Detroit, Michigan

I think it is a perfectly well idea to start the museum season with an American show. Frankly, the policy of concentrating entirely on old masters will undoubtedly bring forth criticism in this great wave of nationalism. You will note that not only the newspapers but also the art magazines and other periodicals as well as recent books all wave the American flag. The artists are really in a very unfortunate position. It is true as many collectors have withdrawn their art budgets and there is no way out for the important painters and sculptors as the government is helping only the younger men who, in many cases, have earned their livelihood through their art work.

spent a day with Mr. Taylor of Worcester with whom I discussed the present critical condition. He agreed that the official organizations such as museums and art societies will be obliged to take a hand in the situation and for a limited period should spend a definite percentage of their unrestricted purchase funds for American art, concentrating on the work of the really creative men. If we are to have the blossoming in this field which is so promising, the development in that direction must be helped. Some collectors like yourself, Mrs. Heagy and others, are doing their share but many have fallen by the wayside making it impossible for the artists to continue in their creative efforts.

Pardon me for this seeming sermon. After a summer of relative idleness calling on many of the artists I realize the significance of the present trend and can readily understand this Chauvenistic movement and heartily agree with you that the Institute season should begin with an American show and one of significant artists' work. Unfortunately, I doubt whether it is possible to assemble in so short a period one man shows by Marin and O'Keeffe. Stieglitz is still in Lake George and his gallery is closed. I doubt whether he will be back until about the 1st of the month when it would be necessary not only to make the selection but also to convince the old gentleman about the wisdom of such an exhibition. While I am reasonably certain of the latter it seems out of the question to collect, frame, pack and ship the pictures to you so that they reach anytime before the 15th of the month, when it would be too late. How about postponing this pair of artists exhibition

Mr. Robert Tannahill -2

September 15, 1934

until some later period when it will be feasible to get their very best works from their own, private and public collections so that the showing will be really significant. There are other artists of equal importance whose work could be assembled more rapidly under existing conditions. We can give you a choice of Kariol, Kuniyoshi, Sheeler, Brook, any two of which will make up a show of great importance to the Detroit public which is not wholly familiar with their productions. In each case the men mentioned are in the first group of American leading artists who are making a great contribution to the native tradition and are originals. In the case of Sheeler, who has very little unsold work, it would be necessary to borrow from private and public collections but I am convinced that there will be no difficulty nor delay in such an event. The others mentioned have enough work on hand to make up first rate shows with little borrowing.

Please let me know your decision as soon as you can as I should want as much time as possible to attend to the details as I feel it is particularly essential at this time to put up a knockout showing in order to prove that there is a strong basis for the American price.

I can promise you faithfully that the Marin-Offe show will be valuable for the Institute at some future time when we have at least a man to plan it.

Within a few days I shall write you about some plans I should like to suggest for the Society. I saw Mr. Laurent during my trip and decided the advisability of having a one man show in Detroit. He is very enthusiastic about it and I shall write you in greater detail about this matter. Mrs. Haass had asked me whether Laurent would exhibit.

It certainly was disappointing to me that I could not make Joel Harbor in time. I found some rare objects in the American folk art field and incidentally if you are interested in having a show of early American paintings and sculpture I can send you one which will bowl over the public. Since the show you had at the Arts and Crafts, I have collected some extraordinary objects which have never been shown and would make an exhibition of unique quality and interest.

I look forward to hearing from you and hope that you do not mind this lengthy letter.

Sincerely yours,

Director

Edith Gregor Halpert

September 17, 1934

Miss Eleanor Scully
Annot Art School
Three Wings
Cavalry Road
Westport, Conn.

Dear Miss Scully:

I am sorry that your previous letter was not answered. However, I have been away for several weeks and all the correspondence was naturally delayed.

I am so sorry that Mr. Fiene did not accept the post. I still feel that he would be the ideal person for the job but his decision is the important factor in the matter. At the moment the only other print maker whom I could suggest, as a first class applicant, is Emil Ganso, indisputably one of the outstanding print makers in America. He has taught in Woodstock for a number of years and trained some of our best etchers and lithographers.

Mr. Ganso can be reached at Woodstock, New York. Since I do not know what terms you propose in relation to remuneration I prefer not to write to Mr. Ganso myself but you may state that you are communicating with him at my suggestion. Naturally it would have to be worth his while to come to New York.

I shall be very glad to call at the school when I get back to town and shall be glad to cooperate with you whenever the occasion presents itself.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

September 17, 1934

Miss G. Moira Flanagan
Chairman, Exhibition Committee
Art Students League
215 West 57th Street
New York, N. Y.

Dear Miss Flanagan:

Mr. Brook asked me to take care of the four exhibits which you requested for your forthcoming show.

The gallery is closed until the first of October but I shall be in several days this week and shall attend to the matter either Tuesday or Wednesday, when the titles will be sent to you.

I hope this is satisfactory.

Sincerely yours,

Edith Gregor Halpert
nrc

Director

September 17, 1934

Mr. E. Eliasoph
The Carlyle Gallery
250 East 57th Street
New York, N. Y.

Dear Mr. Eliasoph:

Your letter was forwarded to me at my summer address.

The gallery will not reopen for the season until October 1st when I suggest that you get in touch with us directly.

However, I doubt whether we shall be in a position to send out consignments as we find that this arrangement has not proved unsatisfactory in the past, merely involving a great deal of work on our part and no benefit to anyone concerned. We are, therefore, planning either to discontinue consigning objects to other galleries or obtaining a sales guarantee of a small percentage to make artists feel that it is to their advantage to have works redistributed.

Sincerely yours,

Director

Edith Gregor Halpert
nfc

ARTHUR EDWIN BYE
WORKS OF ART

BYECROFT HOLICONG, PA.

TEL. BUCKINGHAM 50

Sept. 18, 1938.

Dear Mrs. Halpert,

I regret very much that you have been unable to reach your client for the Hecks, and I would be glad to let you have a longer period in which to try, but it is extremely important for me to have the picture back in the course of next week.

I have already advertised my exhibition which begins with a private view on the 20th and it is curious that since my return I have four separate collectors who want paintings by Hecks, and today I had an inquiry from one of them who wishes to know if I still have "Mojave Falls". It would seem to me impossible that all four of these parties would fall out, but in case I do not sell, I will be glad to let you have the painting again. Or, if you care to send your client to me, I will arrange whatever terms you may suggest to protect your interests.

Thanking you in advance,

Very truly yours
Arthur Edwin Bye

September 18, 1934

Mr. Perry B. Cott
Worcester Art Museum
Worcester, Mass.

Dear Mr. Cott:

The gallery has been closed all summer and will not reopen until October 1st. Your letter addressed to me was forwarded to my summer home while I was on a trip through New England, therefore the long delay in replying.

I will be in the city this week until Wednesday and again the latter part of the following week. If you should be in New York again, will you please communicate with me so that I may arrange to show the works by the artists listed by you.

Mr. Taylor discussed the plans with me when I called on him in Worcester and I am very eager to know the final outcome of his proposition to Dr. Keppel. When is Mr. Taylor returning from Europe? He had some exciting ideas about this exhibition which I hope are being carried out.

You may reach me either by addressing me at the gallery or at Newtown, Connecticut - phone, Newtown 241 ring 15.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

GEORGE GERSHWIN
132 EAST 72ND STREET
NEW YORK, NEW YORK

18 September 1934

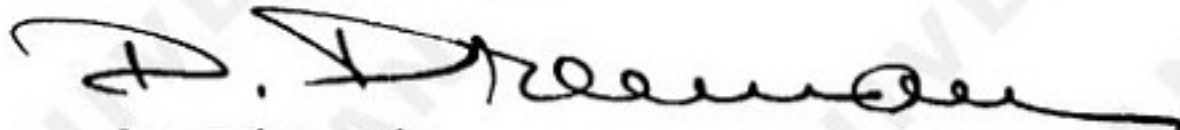
Dear Mrs. Halpert:

Mr. Gershwin has been out of town most of the summer, working on his opera. His radio broadcasts start a week from this Sunday and he will therefore be in town one or two days a week.

If it is not too late, perhaps an appointment could be arranged between Mr. Gershwin and Miss Bacon sometime after the first of October.

Will you let me know if this is convenient and I will take the matter up with Mr. Gershwin.

Yours sincerely,



Secretary to
GEORGE GERSHWIN

Mrs. Edith Halpert
Newtown, Conn.

GRAND CENTRAL ART GALLERIES, INC.
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 2-2413
CABLE GRANDART

September 18th, 1934

Mrs. Edith C. Halpert
The Downtown Gallery
112 West 15th Street
New York, N. Y.

Dear Mrs. Halpert:

We are returning on Tuesday the
eighteenth the entire collection of paintings
water colors and sculpture which you so kindly
loaned us for our summer exhibition. We have
checked some carefully and we find everything
in order.

Many thousands of people have viewed
the exhibition and it has had very good publicity.
I believe that if business had been even 20%
normal we would have sold more than we did.

Thank you for your kindly cooperation
and hoping to see you soon,

Yours truly,

Erwin S. Barrie
Manager.

TSD:DN

McKEARINS ANTIQUES

HOOSICK FALLS
NEW YORK
TEL. HOOSICK FALLS 80

XXXXXXXXXXXX
NEW YORK
XXXXXXXXXXXX

Hoosick Falls, N.Y.
Sept. 19, 1934.

Mrs. Edith Gregor Halpert,
113 West 13th St.,
New York, N.Y.

Dear Mrs. Halpert:-

I have your letter of Sept. 18th. As I explained to you, it isn't a question of gluing the wing tip. The piece which was broken off the wing was missing entirely and was not anywhere in the box ~~because~~ my man made a search for it. It was quite a large piece and an absolutely fresh break so the only way I can explain it is that whoever packed the eagle crowded it in and broke off the top *wing*. We have got to have a new piece made and then colored to match.

I should say that a matter of \$10. would be satisfactory to cover the cost of repairing it and some depreciation in value which, of course, results from the fact that I will have to sell it as a repaired piece. Probably claim could be made on the Express Company altho I think inasmuch as the eagle was in your charge it would probably be a claim under your own insurance.

Have you done anything with the Fracture drawing? I wrote you I had another very fine schimmel eagle which I can sell at \$50. Please let me know if you have a customer for it.

GSMoK-H

Yours truly,

Geo S. McKearin

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September 19, 1934

Mr. Mark Perper
Leon Ludko
2251 Broadway
New York, N. Y.

Dear Mr. Perper:

Mrs. McCleffeller's secretary telephoned me this morning to advise me that she is sending me a check for which I am to select a picture for her.

I am enclosing the amount allotted to you, representing \$50.00 which may be of some assistance.

Will you please let me know how we can arrange about making the selection. Perhaps you can bring in some of your water colors or gouaches for me to see. I shall be back on Monday.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

September 20th, 1954.

Dear Mrs. Halpert:-

Thanks for your letter regarding Mr. Gussow. He has written Mrs. Rockefeller twice since.

As I telephoned you this morning, Mrs. Rockefeller would be very glad to have you buy pictures to the amount of \$250 of Messrs. Gussow, Perper and Kopman, telling them this is in response to their recent letters. She would like also to give you \$10% for your time in attending to this. I am, therefore, enclosing her check for \$275.

Sincerely,

Auna L. Kelly

Mrs. Edith G. Halpert
113 West 13th Street
New York City

Edith Gregor Halpert

Newtown, Connecticut
September 22, 1964

Mr. Henri Marceau
Fairmount, Pa.

Dear Mr. Marceau:

As my rail was being forwarded to my summer home, and as I happened to be in New York until Friday of this week, your letter did not reach me until my arrival here this morning. I phoned the gallery at once, instructing my secretary to wire you for instructions regarding the two paintings designated for your exhibition. I do hope that proper connections have been made. Now that my vacation is over - alas - I shall attend to business more efficiently. This year, I took the holiday seriously and have a good deal to live down in the business world of art.

Two weeks ago, I visited the Laurents. They spoke of the good time they had with you and Mrs. Marceau. It is an ideal foursome. How does it feel to be Santa Claus? You and the committee certainly made the Laurents happy. I am sure you will be well rewarded as I know that Laurent will do a splendid job. Philadelphia is setting a remarkable example in selecting two of our small number of truly important sculptors. Perhaps some of our other American organizations will throw off the good old inferiority complex and follow suit. It has been so customary to go abroad for American monuments that this first decisive, courageous, far seeing step will remain an historical event. More power to you.

In this period of stress, your choice brings a new hope to all native artists and those connected with American art. We are grateful to you.

I hope that I shall have the pleasure of seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert
SF

September 24, 1934

Miss Anna Kelly
10 " st 54th Street
New York, N. Y.

Dear Miss Kelly:

When I returned to the city this morning, I found your check and letter.

Immediately after you telephoned me I sent gallery checks to the three artists mentioned in your letter distributing the sum as follows.

Gussow	\$100
Korman	100
Perper	50

The \$25 balance I gave to Stuart Davis who is in desperate straits at the moment.

In sending the check I mentioned, of course, that the money was given by Mrs. Rockefeller in response to their pleas and that I would select the pictures on Monday or Tuesday, asking them to let me know where they could be seen.

As soon as I get a response from these artists I shall make a selection and shall send the paintings to 54th Street.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert
nrc
enc. 5 letters

September 25, 1934.

The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Sirs :-

Will you kindly let me know whether you have available photographs of caricatures or comic drawings by 'Pop' Hart (especially), or Boardman Robinson, or Peggy Bacon, that I might use as illustrations to an article on American caricature which will appear in the American Magazine of Art this winter? Unpublished drawings would be preferable to prints.

Sincerely yours,

Bernard Hermann.

26 Divinity Avenue,
Cambridge, Mass.

DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM OF ART, FAIRMOUNT
STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE
RODIN MUSEUM
THE PARKWAY AND 22ND STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONES
MEMORIAL HALL, GREENWOOD 1135
OTHER BUILDINGS, POPLAR 0300
CABLE ADDRESS
PENNMUSE

Fairmount, Philadelphia

September 25, 1934.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
115 West 13th Street,
New York City.

Dear Mrs. Halpert:

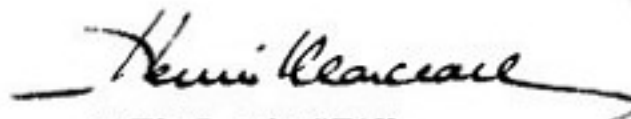
Thank you for your very kind letter of September
22nd.

Your telegram arrived in ample time and the
pictures were collected. I appreciate greatly the effort
you made to get them for us.

I can assure you that if I were the only one
involved in the Samuel matter the outcome would make me very
proud. Most of the credit, however, goes to the Committee
who have viewed the problem very broadly and are betting on
American art. Anything that I have been able to do I can
assure you has been done with the greatest of pleasure and
I am very pleased with the start we have made.

With kindest regards and hoping to see you
soon.

Very sincerely yours,



HENRI MARCEAU,
Assistant Director.

HM.GT

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

The Museum of Modern Art

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Alfred H. Barr, Jr.
Executive Director:
Alan R. Blackburn, Jr.

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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Nelson A. Rockefeller
Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

September 26, 1934

Dear Mrs. Halpert:

I have decided to keep
the Hirsch litho so here is my check for
\$7.50. Thank you so much for sending
them up.

Very sincerely yours,

Oliver Thelott

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CITY ART MUSEUM OF ST. LOUIS

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September 26, 1934.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
New York City.

Dear Mrs. Halpert:

I am in process of trying to get my exhibition schedule for next year in shape and am wondering whether it would be possible to hold a small one-man show of Alexander Brook during the season. I have written Mr. Saint-Gaudens for information regarding the show at Carnegie but, of course, I don't know whether the pictures would be obtainable as I imagine most of them would have to be borrowed from private owners. I have several holes in my schedule into which such an exhibition would fit but I should appreciate hearing from you as to when a show of this sort could be got together if we should decide to try it.

With kindest regards,

Yours sincerely,


Director.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 27, 1934

1011 de la Grange
18750 Ave
Chicago, Ill.

Dear Sir,

I did not send you letter sooner as I had
needed to drive out to the office. However, I
now find that it is impossible for me to get
away at the present time in spite of the fact
that I am particularly interested in the mat-
erial you mentioned in your letter.

Is there any possibility of securing snapshots
of the paintings on velvet; the De Groy, dated
1863; and the portraits other than the Sully?

Sincerely yours,

Director

With Gregor Halpert
nrc

September 27, 1934

Mr. and Mrs. J. J. O'Connell,
O'Connell, Inc.

Dear Sirs:

Please forgive me for not having communicated with you sooner. I have been traveling around and have also been waiting for the client to come in to see the tavern sign.

This client had promised to visit me early in September. He has been unable to do so and I am writing to ascertain whether he will continue holding the tavern sign until he does come in.

In looking through my papers I found that I either lost or mislaid the bill for the paintings and chalkware I purchased from you. Will it be too much to ask you to send me a duplicate bill as well as the on approval slip for the tavern sign.

I enjoyed my visit at your shop very much and hope that you will drop in to see me when you are in town.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

September 27, 1934

Mr. Mayrie Rogers, Director
City Art Museum of St. Louis
St. Louis, Missouri

Dear Mr. Rogers:

We shall indeed be glad to cooperate with you in arranging a one man show. As soon as Alexander Brook returns to New York, I shall discuss the matter with him to ascertain when an exhibition of this kind will be feasible.

We may be able to arrange a Marin-O'Keeffe Show for you - God and Stieglitz willing - if that would interest you. However, in connection with one man shows, in view of the present conditions, we must ask for some sales guarantee. We are hoping that the new plan inaugurated by Worcester of paying a rental fee to artists will become universal. Something has to be done to take care of the artists today and the alternative of a rental fee or a purchase provision will no doubt be necessary in the future for all exhibitions. During the boom period the artists and the dealers were delighted to send works around but now that we have struck bottom with a hard thud new ideas have to be developed to make it possible for the artists to continue producing. The museums are still buying old masters but are making no provision for American contemporary art. This fact added to the reduced buying by collectors is creating a pretty serious situation which must have some careful planning at the moment. I am arranging a meeting of the artists late next week when they will all be back in town to discuss the matter and to establish a definite policy of operation. I am also working on another idea which I am sure will please you very greatly if it can be put over. The idea is to hand all the museum directors large sums of money with which to buy contemporary art. Do you like this?

I hope to see you soon. In the meantime, please give me some of the dates available and also whether you would maybe like a Marin and, or, and O'Keeffe show.

Sincerely ours,

Director

Edith Greer Halpert
n c

Winter Address
84 West 11th Street
New York, N. Y.

Hare & Coolidge
Antiques
Ogunquit, Maine

Feb 29. 34

To the Hometown Gallery.

On approval

Tavern sign from sailors tavern

at 240 Gloucester - Mass - 100⁰⁰

Dear Mrs. Halpern - It will be quite
all right to keep this until November
first. If your client hasn't been
in by then - will be able to tell you
at that time how much longer we
are likely to be here.
Sincerely yours. Montford Coolidge.

Alto de Redondo 4
Taxco, Guerrero, Mex
September 30, 1984.

Edith dear,

After much hatching about, I am back in Taxco for a spell. It is grand to be here. Betty and I have a house up a mountain, swell view of the town below & the mountains beyond. As you know, Taxco is all mountains but its worth the climbing up & stumbling down, especially now with the tourists gone & the rainy season nearly over.

Betty found this house, the upper half of a large colonial. It is really something what with the walls painted as other improvements made at the cost of Betty's patience & good humor and confidence in fellow man. "Getting things done in Mexico" would make a fine story. We have a garden with the shower bath under an orange tree. In preference to the general-store kind of toilet near the house, we use a fine home made portable excusado (politest name for toilet I've ever heard - how about you?) It's all very comfortable & even if it weren't the view would make up for everything else.

Well, I've been places. It will bore you to talk about names & places. Nothing is too boring as a letter describing places you've never seen - and I am still wondering how I can see all of Mexico I've hoped to see & even go home again.

2.

I've a little trip in mind now. Train to Oaxaca, horseback to Tehuantepec. First we shall have to horse up in Taxco otherwise it will be train to Oaxaca - one day on horse back & the rest of the way on a stretcher.

I had a letter from Harry saying that you were down on the farm. Hardly news. Try & get you away from the farm. I suppose you have done all kinds of things to your place. Tell me, Cleamwa. Also, heard from Elroy Sanders who said he had seen you. He seemed discouraged about his job. I am sorry because I know no one who works harder than Elroy. It isn't hard boiled enough to cope with the pirates in that profession, I fear.

I've a few ideas for myself, speaking from business but I have to get a permanent passport before I can do anything. The Government is cheap - down on passports but there are ways, if you can find them. I'm looking.

The last word from Phil Chadbourne was from Maine. He has lost the Chateau or sold it for little, the same thing. Hate bad, is it?

What goes on in the world of Central I hear nothing and read newspapers where they are too stale to give news.

A bit of gossip - Elsa certainly made a few enemies for herself in Mexico. I hear bits here & there & have a kindly word. Is it true

3. That she is lecturing on Mexican Art? I don't doubt that she can do it.

I went to lunch at the house of a miner here. I imagine very surprised to see three Stefan Hirschi on the wall! Three pieces of mural very well done. Stefan had given them to the miner's architect, I believe. It was pretty involved. You may know that I was interested to see Stefan having in a room with a magazine cover & a couple of dandy little landscapes & a little *papa Tabiti*.

You probably know that Rebera & Orozco are painting walls in the same room at the National Theatre but what you don't know yet is that Señor Lee Hirsch is assisting Rebera. The Hirschi had just fixed up a place here, put in water etc when Lee got the job. So they are off to Mexico.

The so-called American colony at Taxco is not a colony. There are a few permanent and a few transients & a few in between like us. There is no attempt at any kind of social life. Thank God - all the during the summer there are always some dopes who take the grand houses and drag

everybody on a round of dinner. Betty & I are probably the most unsocial of all the foreigners but it is the only way to keep out of trouble. In spite of precautions, we are talked about, I suppose, but we can stand it. I've gone to a few social affairs given by the natives. They were few.

Harry wrote that he might show some Mexicans. What is his gallery like? There are talented artists who have not been seen in New York.

I must tell you something that we overheard in the Cautina - At the other table was a crowd, among them Grace Zaring Stone who wrote the *"Bitter Tea of General Yen"* or vice versa. All of a sudden, she said in a loud voice "Oh yes, he is good looking - for an Indian". You should see the pair on the lady - a few of the local Indians. The one she was talking about is one of the handsomest & gentle. These eyes have ever lit up on. But the lady is American Navy, so what can you expect? Certainly not the book that she wrote.

Now it's your turn, Madam. Tell me about yourself & about New York. What's up? I am certain that you have lots of news - & am I hungry for same!

Remember me to your Mother & Dad & to Sonia - How is Eddie? & Bae?

At best love from E. Ther.

I hear that Roman Marie is across the street - Give her our love, yes?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



J. Stuart Halladay

10:134

THE
1750
HOUSE
Antiques
SHEFFIELD, MASS.
Telephone: 122

Herrel George Thomas

Dear Mrs. Halpert:

Thank you very much for your good letter which came today. We are enclosing snapshots of some of our things. The paintings on velvet are small ones on white velvet which needs cleaning and we do not think they would show up in a picture until that was done. However, we do not want to undertake the cleaning ourselves. This afternoon we will take pictures of the velvets and the De Croy, also another one we have of Winsted, Connecticut which was done by Sarah E. Harvey. These we will send on to you in a few days.

Enclosed you will find a snapshot of two children which is perhaps one of the finest primitives ever unearthed. It is done in a very high key with the village in the left background. It measures forty one and one half inches by fifty one inches and is in an excellent state of preservation. We have just found this and believe it to be finer and lovelier than any of the primitives we see from time to time in the so-called best collections.

The pair are most attractive too and also, in an excellent state of preservation. The curtains are red, background dark gray, her dress light gray, rug is white, India shawl is green with red flowers, his coat is black. We believe them to be in their original frames. In the children's picture the boy's dress is white with small blue ribbons on the sleeves and her dress is pink, hair blonde in both cases, boy's eyes dark and girl's are blue. Of the pair, the lady's hair is blonde her eyes are a gray blue. His hair is iron gray, eyes gray blue and complexion highly colored.

Under separate cover we are sending you a photograph of a primitive of John Quincy Adams. The picture of it is large enough so that it can speak for itself.

Needless to say, most of them have to be seen to be really appreciated.

Antiques Always at Reasonable Prices

Faithfully yours,

Stuart Halladay - Herrel Thomas -

PS - If you would like larger pictures of the enclosed - we will have them made for you -
H - T -

J. Stuart Halladay

THE
1750
HOUSE
Antiques
SHEFFIELD, MASS.
Telephone: 122

Herrel George Thomas

The Downtown Galleries,
113 West 13th. Street,
New York, N. Y.

Attention:-Mrs. Halpert.

Dear Mrs. Halpert:

We are writing with reference to a number of paintings and watercolors which we now have on hand. One of the paintings is attributed to Sully. A small pair of paintings on velvet are signed and dated. Another primitive is of a town in Connecticut which we believe to be New Milford and it is signed by De Croy and dated 1863. Also, we have some interesting paintings (primitives) of children-two of them are particularly fine. A pair of portraits we have are also very interesting. We have for some time past been selling paintings and have made quite a few contacts but are always interested in making more.

Thanking you for any possible interest, we are,

Yours faithfully,

J. Stuart Halladay
The 1750 House.

Antiques Always at Reasonable Prices

10/1754

MRS. ELIE NADELMAN
RIVERDALE - ON - HUDSON
NEW YORK

My dear Mrs. Halpert

I am very sorry, but
I have no data about the
paintings & weather vanes,
other than where they were
bought. I have noted that.
It was a coincidence, that
our paths again almost
crossed. We made a very

Pleasant trip, as far as
St. Andrews, U. B. + did
indeed find a few (a very
few) nice things.

When you come, we shall
show them to you. I hope
it will be soon.

With best wishes, sincerely
yours W. H. Had Elman
September seventeenth 1932

P.S. Any news about the weather-vane
+ the plaster?

J. Stuart Halladay

THE
1750
HOUSE
Antiques
SHEFFIELD, MASS.
Telephone: 122

Herrel George Thomas

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Dear Mrs. Halpert:

Again we are sending you some snapshots of paintings we have here.

#1-New Milford, Conn. (so-called) De Croy 1863

#2-Winsted, Conn. By S. E. Harvey

#3-Mother and Baby-gray dress on mother and pink dress on child-nice frame.

#4-Woman with prayer book-dress brown-shawl pink-lace collar white-pink bow on bonnet.

#5-Niagara Falls-very nicely done and soft in color.

#6-Girl in blue green dress-shoes green with black tips-hair black-doll in red dress-very oriental in feeling-needs restoration which we are having carefully done.

#7-Girl in mauve dress holding piece of creeping pine-colors very soft.

#8-Two children snapshot of which was sent to you in our last letter-this one is clearer.

You will find dimensions on the backs of the pictures.

Thanking you for any interest, we are,

Yours faithfully,

J. Stuart Halladay

October fourth-thirty four.

Antiques Always at Reasonable Prices

October 2, 1974

Mr. Robert Tannahill
2171 Iroquois Avenue
Detroit, Michigan

Dear Mr. Tannahill:

The gallery has now reopened and we are back in the swing again. It is a little difficult to readjust oneself after a long, lazy summer.

The show being organized by Mr. Richardson sounds very interesting. If you should have a catalogue of this collection, could you be good enough to send it to me, with a bill. I am glad that Mr. Richardson likes the idea of a folk art show. The museum could have an exhibition of tremendous importance as in the last three years we have added only truly outstanding examples and could assemble an exhibition without any loans which would really create a sensation. All the material we have is insured so that your only expense would be the cost of picking and transportation. It would be advisable to make a personal selection of both the paintings and the sculpture. Many of the objects are not for sale but since the museum does not go in for any business arrangements this would not matter very much. I should be glad to come out just before the show to furnish any data desired and lend my assistance in any way. We have some magnificent early portraits by Pieter Vanderlyn and others including one of George Washington, acquired this week, which have never been shown, as well as many others. We also have some very beautiful new carvings and weathervanes including one I purchased on my last trip through New England. This is the one and only weathervane of a Peacock, in all my experience with such material. It is very beautiful and I am sending you a photograph within the next week to show you how fresh the material is and how much news value there would be, aside from the aesthetic interest. Of course, in the water colors and velvets, variety is particularly apparent. In any case the show would be an outstanding event in museum exhibitions.

When you are ready for some modern American shows I shall be glad to cooperate with you as always. Incidentally, Mr. Stieglitz has not returned to town as yet and I am glad that I did not make any rash promises about a Marian-O'Keeffe exhibition so early in the season. I hope to see you soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

October 6, 1934

William A. Thomas
The 1750 House
Shelfield, Mass.

Gentlemen,

Thank you for your prompt attention and
for sending me the photographs.

Will you be good enough to give me prices
on the following.

John Quincy Adams
#s 3, 4, 6, 8.
Also the pair included in the first
group of photographs; the woman has
a shawl draped over her right arm.

Sincerely yours,

Director

Edith Grover Halpert
nrc

October 6, 1964

Mr. Halpert
Edith Gregor Halpert Memorial Foundation
192 East 79th St.
New York, N. Y.

Gentlemen:

Enclosed for you are two small prints which I have
just received from the artist.

I expect you will find them very interesting. I do
not know if they are of any value, but I have
seen them and they are very beautiful. The
prints are of a painting which I have seen
in the past. It is a very beautiful painting
and the prints are of a very high quality.
Unfortunately, we have no space here to store
them and therefore cannot assume the expense of storing
them elsewhere. At the present, the condi-
tions such as they are, I prefer not to com-
mit ourselves in relation to any expense but
I am sure that when matter, it turns we can
make some arrangement that will be satisfac-
tory to you.

I am so sorry that there has been so much
delay in relation to this matter.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

October 6, 1934

Mr. J. Edgar Hoover
200 Maryland Ave. N.W.
Washington, D.C.

Dear Mr. Hoover:

I am replying to your letter
and am sorry to hear that several
of the items are not available.

As I have not been able to have photo-
graphs of the items in the collection and of
similar items, I am sorry.

I have a number of other drawings,
particularly fitting for your purpose, but
no photographs have been made of these. If
you plan to be in town, it would be advisable
to drop in to make the selection. In some
cases we can probably lend you the original
drawings from which the cuts can be made as
easily as from photographs.

Very truly yours,

Sincerely yours,

Director

Edith Gregor Halpert
nrc

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION
551 FIFTH AVENUE · NEW YORK · N. Y.

October 8, 1934.

Mrs. Edith Halpert
The Downtown Gallery
113 West 13 Street
New York City

Dear Mrs. Halpert:

Thank you very much for your letter
of October 6th. I shall hear from you, then, after
you have talked to Mr. Hartley.

Sincerely yours,


Henry Allen Moe

M:G

J. Stuart Halladay

THE
1750
HOUSE
Antiques
SHEFFIELD, MASS.
Telephone: 122

Herrel George Thomas

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Dear Mrs. Halpert:

Thank you very much for your prompt letter asking for prices on some of our paintings.

The prices are as follows:

John Quincy Adams	\$350.00
#3-Mother and baby	125.00
#4-Woman with prayer book	65.00
#6-Girl in green dress with doll (restored)	350.00
#8-Brother and sister	750.00
The pair	350.00

If you would like to see them and find you cannot come this way, we would be glad to put them into our suburban and drive them as far as Hartsdale and meet you there at the station.

If the prices are not in line with your thinking on the subject, we would appreciate a letter from you telling us so. If you can use the lot we naturally would give you the best price we possibly could.

Hoping to hear from you by return mail, we are,

Yours faithfully,

1750 HOUSE.

October eleventh-thirty-four.

Antiques Always at Reasonable Prices

Stuart Halladay Herrel Thomas

no/10/13/34

716 Dauphine Street
New Orleans La
8 October 1934

Dear Mrs. Halpert:

Would you be interested in
seeing some of my recent New Orleans
oils and watercolors?

I am sending them to New
York now, and could have some of
them submitted to you if you so
desire.

Sincerely yours,

Myron Lechay

Mrs. S. Samuel Halpert
The Downtown Gallery
113 West 13th Street
New York
N Y

October 9, 1934

Mr. Alfred Barr, Jr., Director
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Barr:

Following our conversation, I am sending you four Kopmans for your final selection.

Mrs. Rockefeller has advanced Mr. Kopman \$100 for which she is to receive a painting. Any of the three small canvases may be had for that price. I also included a larger canvas which I personally consider particularly interesting. As we do not handle Mr. Kopman's work I do not know the exact price that he would set on it but from the conversation I had with him I gather that he would consider \$400, under these special circumstances. As you probably know, he is in very bad financial straits and if you feel that he should be represented with a larger painting it would probably help him through the season.

Mrs. Rockefeller owns the landscape you mentioned as well as a small portrait; the former purchased directly from the artist, I believe, and the latter from the J. B. Neumann Galleries.

When you make your selection, will you please advise me so that the remainder of the paintings may be returned to Mr. Kopman - or if you prefer to get in touch with him directly his new address is 237 West 16 Street.

Sincerely yours,

Director

Edith Gregor Hilpert
nrc

October 9, 1934

Mr. Edward Robinson
160 Central Park South
New York, N. Y.

Dear Mr. Robinson:

Several days ago a number of paintings which were shown in the International Exhibition, routed throughout the country were returned to us.

Among these was a Pascin which belongs to the special group I showed to you. This canvas, while a figure, is rather different in character and I should very much like to have you see it. It too is among Pascin's outstanding works. Members of the committee owning the Pascins met recently and agreed to let me set very special prices on the important Pascins. I can assure you that this opportunity for acquiring one of Pascin's great works is a rare one and if you are really interested in adding to your collection at this time, I strongly urge you to make a beeline for the gallery.

In any event I should be very happy to show you the painting referred to. It would be a pleasure to see you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

ORGANIZED 1870

SAN FRANCISCO ART ASSOCIATION

MAINTAINING THE CALIFORNIA SCHOOL OF FINE ARTS

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E. SPENCER MACKY, <i>Executive Secretary</i>	LEE F. RANDOLPH, <i>Director of the School</i>		

CHESTNUT AND JONES STREETS, SAN FRANCISCO

TELEPHONE: ORDWAY 2640

October 9, 1934

Downtown Gallery
113 West 13th Street
New York City, New York

Gentlemen:

The San Francisco Art Association is planning to open in January a new museum in the War Memorial of the Civic Center with its Fifty-fifth Annual Exhibition. Because of the importance of the occasion, no effort will be spared to make the exhibition an outstanding one. A group of selected American paintings will be especially invited and the remainder of the exhibition will be composed of works chosen by a jury from the paintings submitted by local and other American artists. Both groups will be eligible for the various prizes and awards.

Because neither money nor time permits sending a special representative to New York personally to consult with the galleries and see paintings I am writing to inquire if you would be willing to lend for the exhibition a few canvases which you consider important and typical recent work by the artists whom you represent. If so, could you send me a tentative list of what you would have available? I should add that sympathy here tends definitely towards the modern, and even experimental, though the Association stands for high standards of technical execution no matter what shade or school of artistic opinion is exemplified. Though in these times one cannot promise sales, every means of encouraging them will be employed.

For many years the Association conducted a museum; after the Exposition of 1915 it maintained the Palace of Fine Arts, but for lack of adequate quarters suspended this phase of its activities while the present building was being constructed. The new museum is in the heart of the city, and it is hoped to keep it open

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Downtown Gallery, page 2

in the evening as a part of the regular program in order to attract a public not usually free to visit museums. The fourteen galleries are modern in every way, and have been planned for the special aims of the Association. The group of influential citizens who are members of the Association and will direct the Museum's policy intends to make it a vital center for art appreciation and education in the city, and, indeed, on the Pacific Coast. Though the start must be modest, I feel that the possibilities are tremendous. San Franciscans are exceedingly responsive to opportunities to see good things in art, support liberally cultural projects, and are eager to learn more about art. We feel that it will be possible in time to build up such interest and appreciation that they will contribute generously toward museum collecting, and, indeed, will in many cases begin collecting themselves.

The Museum as planned will favor contemporary work, or material with a definite bearing on the contemporary. Would you be willing to lend material at other times? When would be the best time for you to make loans to a place at this distance for exhibitions of, say, six weeks' to two months' duration. We shall be especially interested in American work, and always eager to show as many fine examples of it as possible, but because of the high transport costs out here shall be somewhat handicapped. For that reason, we shall make as much use as we can of prints, drawings and water colors from the East. Do you handle also such material, and would you lend it on occasion?

I bother you with these inquiries because I am more or less familiar with the type of things you have, from visits to your gallery, and from the loans you made to the Cincinnati Art Museum while I was Curator there. I have not been in New York during the past year, however, and therefore do not feel altogether in touch with recent work. I regret greatly that I am not free to visit you at this time and discuss directly all these matters, but if the plans of the Association develop as they should I shall be far too busy to leave San Francisco for some time. I shall therefore be most grateful to you if you will supply me with the information I request. Many thanks for your kindness.

Very sincerely yours,

G. L. McCann Morley
G. L. McCann Morley

LAW OFFICES OF

DANIEL A. WALTERS

225 BROADWAY, NEW YORK

TELEPHONE
BARCLAY 7-6782

October 8th, 1934

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Madam:

Re:Downtown Gallery v. Ross

Please be advised that the above entitled case is on the calendar and may be reached for trial shortly.

In preparation for trial, will you kindly call at my office on Monday, October 15th, 1934, at 4:00 P. M. sharp. Also please bring with you any other person who may have any knowledge of the transactions with the defendant and also any other records that you may have in your possession in addition to those which you delivered to me.

Yours very truly,

Daniel A. Walters

DAW:FG

The Museum of Modern Art

Director:
Alfred H. Barr, Jr.
Executive Director:
Alan R. Blackburn, Jr.

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

October 10, 1934

Dear Mrs. Halpert:

The Kopmans are
here and I am trying to choose one.

Sincerely yours,



Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

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Call Address: "PRICEJON"

Telephone: BREKMAN 3-1081

The John Price Jones Corporation
150 Nassau Street • New York

JOHN PRICE JONES, President and Treasurer

Office of
HAROLD J. SEYMOUR
Vice-President

October 11, 1934

Mrs. E. G. Halpert
Downtown Gallery, Inc.
113 West 13th Street
New York, N. Y.

My dear Mrs. Halpert:

Since I talked with you this morning I have had a chance to tell your story to Mr. Jones, who feels as I do that you have a distinctly saleable proposition.

Mr. Jones feels, however, that there may be some question about approaching Dr. Keppel at this stage of the game, and suggests that you see us again with your outline of the case; after which we can counsel with you further on what the next step should be after that.

It was a great pleasure to meet you and to hear your interesting story.

Sincerely yours,

Harold J. Seymour

HJS/lf

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October 13, 1934

Mr. C. Powell Minnegerode, Director
Corcoran Gallery of Art
Washington, D. C.

Dear Mr. Minnegerode:

All summer I travelled around with a guilty conscience but while the spirit moved me the flesh was weak. I was so lazy that I just could not pull myself together to write you a letter to thank you for being so very sweet to me during my visit in Washington. You were perfectly swell and I certainly appreciate it. I hope you will give me the privilege of reciprocating in this big bad city.

Reuben Nakian was in several days ago and told me that you paid him a visit. How did you like his heads? Don't you think that it is an extraordinary accomplishment creating such outstanding works of art under the most difficult conditions? Just as soon as he completes the heads of President Roosevelt and Farley we shall make plans for a booming exhibition. It occurred to me that with the combined local political and artistic interest a show of the twelve heads by Nakian would create a sensation in Washington.

If you agree with me that the sculpture produced by our young friend is an important contribution to American art and history, would you suggest where the show could be held in our fair city. Needless to say there is only one institution which would do credit to so significant a show and the protecting wings of Mr. Minnegerode would make it doubly powerful.

May I hear from you and won't you let me know when you plan to be in New York. I might be able to save a blonde for Saturday night.

Sincerely yours,

Edith Gregor Halpert
nrc

Director

October 13, 1934

Mr. Edward Forbes
Harvard University
Fogg Art Museum
Cambridge, Mass.

Dear Mr. Forbes:

I shall indeed be glad to hold the
Sheeler pictures until the 26th or the
27th, when you expect to be in New York.

It will be so nice to see you again.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

CITY ART MUSEUM OF ST. LOUIS

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October 16, 1934.

Mrs. Edith G. Halpert, *Director*,
The Downtown Gallery,
New York City.

Dear Mrs. Halpert:-

Certainly you may put my name down for Cikovsky. I do think he has a lot to give as well as a lot to work out of.

I have just had an interesting experience. The Pittsburgh Post-Gazette asked me to come out as their guest critic at the opening of the Carnegie Exhibition. I went on this weekend in spite of a terrific grippe cold which made me feel like a limp rag but I didn't want to pass up the chance of doing such an interesting thing. It is seldom we museum directors get to crawl on the other side of the fence. I am afraid my review is pretty much of a half boiled egg as I had to leave most of it in handwriting which God alone can read and I doubt if he is able to do it. I also had to comment on the prize awards. After these are published I hope I will still be accepted in respectable society. I also hope you will continue to speak to me.

Yours for American art,

Sincerely,


Director.

Hartland, Vt.,

Oct. 16, 1934.

My dear Miss Halpert,

When you were here and bought the "Peacock" you will remember we told you about a "Shaker Cradle".

I have finally been to see it and found out all the particulars. It seems to be a big long cradle similar in design to a baby's cradle with the higher part near the head - but no hood. It is large enough for an adult to lie in "to be shaken" when too ill to "shake" themselves according to an old custom of the Shakers.

The top measures	3 ft across -
" bottom	2 " 5 inches "
" length	6 " 4 "

The depth is 19" at top and ^{Edwin Hunt}

at bottom 11". Sides flare a little like any cradle.

The whole cradle is in fine old original condition with the red paint. The two rockers are in good shape and are reinforced by a connecting stretcher. It is a very curious looking thing because of its size.

The people who own this have heard of only one other and that is in a museum. So they are anxious about their knowing it is ^{an} uncommon thing and formerly used by a people who are nearly extinct. They will consider

killing it at \$75.00. Please let me know soon if you can do anything with it at that price. I haven't found a "Big" Waiver one for you yet but hope to. Sincerely yours,
Clare and Marvin Hatch

ATA

Can you make out anything from this terribly crude and hurried sketch of a Blacksmith Sign I had sent me recently. It is oval in shape 36" x 49" and is bound in iron with quite an ornate iron for hanging - (see other side of sketch). The painter's label is beneath as you see: "J. E. T. Pelkey"

I think it shows a different painting on reverse side the picture with a man, a horse, ^{with a blanket over it} a wagon and a lot of horse shoes hung on the road etc. In very good old condition with some colors. Price \$30.00

Do you use them, or any interesting old signs?

(over)

When I informed the owners of the ^{Shaker} Cradle that you cannot use it I think they were a bit disappointed for they were getting used to the that of letting it go as they referred to the price and wondered if that had made any difference. If it did you probably would know and could write me later.

Sincerely,
M. H.

October 17, 1934.

Dear Mrs. Halpert:

I had postponed writing to you, hoping that I should be in New York shortly. I find now that I cannot get away.

Would it be possible for you to send some photographs (and drawings, if you can spare them) to me here? I will make a selection and return at once those I eliminate. I should use, at most, only three or four.

I should like to reproduce Adolf Dehn's 'Ninth Symphony' (lithograph). Do you have it?

With many thanks for your
courtesy,

Sincerely yours,

Bernard Lehmann

26 Divinity Avenue,
Cambridge, Mass.

ART LEAGUE OF WASHINGTON

THE MUNICIPAL ART CENTER
FOR THE DISTRICT OF COLUMBIA

1803 TWENTY-FIRST STREET N. W.

October 18, 1934

My dear Mrs. Halpert:

Miss Lewis, Curator of Prints, has asked me to answer your letter of the thirteenth. We shall be glad to receive the list of prints, although, if it would be more convenient to you, you might just send a group of thirty or forty. We could then place as many as possible in the wall cases in the print gallery, and the rest in the portfolio.

It would be of distinct value for us to have photographs, printed material, etc., relating to Mrs. Brook and her work.

Miss Lewis says that our funds for expense in connection with the print gallery are too limited to allow expressage charges for glassed paintings. If the pastels could be sent at a minimum cost, we should be pleased to have them. Otherwise, it will be better for us to have the prints only.

Sometime when I am in New York, I should like to talk with you about having an exhibition "Season of the Downtown Gallery" in Washington in our galleries. Washington offers fine potentialities in the way of collectors. While their habit is to buy paintings in New York, a New York gallery of your calibre bringing a large group show once a year to this city, would be splendid in that there is so little competition here. An outstanding show of your artists' work would be a real event.

May we have the prints by the twenty-sixth of this month until the first of November?

Yours very truly,

Charles Val Dyer

Director.

CVC:BJW

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th St.
New York City

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October 19, 1934.

Mr. G. L. McCann Morley
San Francisco Art Association
Chestnut and Jones Streets
San Francisco, California

Dear Mr. Morley:

Before I write to you further I am listing the names of artists for whom we are sole agents.

*Back of the Jones
Catalogue given
Barnett & Levin*

We shall also handle the work of John Marin and Georgia O'Keeffe but these two artists will not be available for exhibition in accordance with arrangements made with Mr. Stieglitz. The artists listed above are painters and sculptors. We also represent the American Print Makers Society and have a large group of the outstanding American lithographers and etchers. In a day or so I shall write to you more fully explaining our policy in exhibition practice.

I hope your new museum is a great success.

Sincerely yours,

Edith Gregor Halpert

Director

MRS. ELIE NADELMAN
RIVERDALE - ON - HUDSON
NEW YORK

Dear Mrs. Halpert;

It was so nice
seeing you on Sunday;
but too bad it was so
dark at the Museum.
We have another velvet
painting which we did
not show you, but would
it be possible for you

to come up again in the
day time, if we sent the
car for you?

Are you at all interested
in anything you saw?

Please let me hear from
you, + with best wishes

I am sincerely yours

Wm. M. Tachman.

October 19th 1934.

October 19, 1934

Mr. Daniel Walters
225 Broadway
New York, N. Y.

Dear Mr. Walters:

Enclosed you will find a copy of the bill amounting to \$28.20 which was paid by Sidney Ross on June 20, 1932.

These three etchings and lithographs were sold at the auction held as the closing act of the "Theatre in Art" exhibition. Unquestionably, the sales were made on a cash basis but we did not collect from Mr. Ross until many months later as you will note from the above date. These were the only items from the entire consignment which were sold and later paid separately, and had no relation whatsoever to the painting by Joseph Pollet, "Skyscraper" which Mr. Ross bought for his own collection.

Sincerely yours,

Edith Gregor Halpert
Director
n rc

October 20, 1934

Mr. Bryson Burroughs
Metropolitan Museum of Art
Fifth Avenue & 82nd Street
New York, N. Y.

Dear Mr. Burroughs:

We have reopened the gallery for the new season and are starting with a bang-up exhibition of paintings and drawings by Marguerite Zorach. A catalogue is enclosed.

The paintings of Marguerite Zorach have not been publicized very greatly due to the fact that she has created such unique interest with her embroidery-tapestries. On the other hand, she has been one of the important American painters since 1912. Her work reflects her American tradition and has a distinctive American flavor.

I trust that you will come to see this show as it is the first comprehensive group of her paintings put on view for a period of years. Her work would add an interesting new note to the American section.

I hope that you have had a nice summer and that I shall have the pleasure of seeing you soon. The exhibition opens on Tuesday but I shall be glad to give you a private view on Monday, October 22nd.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

October 20, 1934

Mrs. Elie Nadelman
Riverdale-on-Hudson
New York

Dear Mrs. Nadelman:

I too enjoyed the visit last Sunday. It was very fortunate for me that I did not have to leave town for the weekend as I do regularly. It is impossible for me to get away during the week and now with weekends filled I doubt whether I can take advantage of another visit.

Would it be possible to send the velvet painting to me? I know that I cannot do anything before the first of November, with the only two clients who are still possible buyers out of town till then. Furthermore, if you are considering parting with the pair of portraits, particularly that of the woman; and the carved Lion, will you be good enough to give me some suggestion of price so that I may be in a better position to let you know what the prospects are.

I look forward to hearing from you and hope that you and Mr. Nadelman will pay me a visit soon. My best regards to you both.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

October 23, 1934

Mrs. John D. Rockefeller, Jr.
Green Briar Hotel
White Sulphur Springs, Virginia

Dear Mrs. Rockefeller:

This morning I telephoned Miss Kelly and she suggested that I communicate with you directly.

A week or two ago I visited Mr. and Mrs. Madelman at Riverdale, to see several new acquisitions that they had made during the past year. In this group was the most unique figurehead I have ever seen in public or private collections. It is an eight or nine foot wood carving of a Lion, set up at an angle with part of the prow still remaining in the midsection. Thus, the head and shoulders are in the round, carved with great mastery, while the rest of the figure is in high relief on either side of the prow. The decorative detail has been handled with amazing dexterity and imagination - for instance, the tail appears on both sides.

As pure sculpture it is an outstanding work and as a figurehead is so completely different from any other previously found that it is a rare work in the American tradition.

During my visit there was no indication that the Madelmans planned to part with this remarkable carving and I hesitated to make inquiries. However, this morning Mrs. Madelman telephoned me to say that she had received an offer from a museum (I suspect it is the Huntington Marine Museum in Newport News, Virginia). This offer is only \$900 but because of their financial status the Madelmans are willing to accept that sum. On the other hand, Mr. Madelman, as a sculptor, doesn't wish to have the figure leave this city permanently and later suggested that if I could place it today he would withhold acceptance. We had several conversations about the matter but of course I was forced to turn this down as we have no means for making purchases at this time, whatever future profits may result. Yet, I too feel that it would be a pity to let this extraordinary work go into a mediocre collection, made purely on the basis of marine history. I feel so strongly that the Lion should be in your collection and have finally convinced the Madelmans to hold up decision until Friday morning. While there is no monetary profit connected with this transaction, the great pleasure of seeing this figurehead in the proper environment prompts me to write to

Mrs. John D. Rockefeller, Jr. -2

October 23, 1934

write to you at this moment.

I know that it seems absurd to ask for a decision in this case when even a photograph is not available but if you are moved by my enthusiasm, may I suggest that you ask Mr. Barr, or, if possible, Nelson to see the figure and to make final decision.

Would you be good enough to wire me before Friday as my option expires on that day.

I hope that you are have an enjoyable trip.

Sincerely yours,

Director

Edith Grigor Halpert

October 24, 1934

Dr. J. P. Skladalla
11 Creighton Avenue
Greifton, Pa.

Dear Dr. Skladalla:

Many thanks for your courtesies. I have read the stuporous article on art in the all-American. Pittsburgh has gone surrealist in a big way and I hope that you Pittsburghers can keep your balance.

Many thanks also for the catalogue. What do you think of the show? Mr. Harris is surprised that you were not present at any of the dinners and parties given at the opening, and rather envied you in this connection.

Are you coming to town soon and if so won't you come in? I should so like to see you.

Sincerely yours,

Edith Creighton Halpert
nrc

Director

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

October 25th 1934

Dear Mrs. Halpert

I have to thank you for the large package of "International Studio", "Cicerone", "Rupam" and other magazines you so very kindly sent us for our library.

We are very grateful indeed for them, as it is difficult for us to complete our sets without such help as you have so generously given us.

Yours very truly,

Iris Barry

Librarian.

Mrs. Edith Halpert
The Downtown Gallery
113, West 13th St.
NEW YORK N.Y.

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Publicist.

October 26, 1934.

Dear Mrs. Halpert:

May I have some word from you at an early date? I am postponing final selection of illustrations until I have heard whether you will be able to send some photographs.

With apologies for having to trouble you so frequently,

Sincerely,

Bernard Hermann

26 Divinity Avenue,
Cambridge, Mass.

CITY ART MUSEUM OF ST. LOUIS

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JAMES B. MUSICK, Secretary Supervisor of Education

October 27, 1934.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
New York City.

Dear Mrs. Halpert:-

Very many thanks for your letter of October 22nd.

I suppose by this time you have seen what I turned out in Pittsburgh. It was really an attempt to do something rather different in the way of a review. Perhaps some of it is not altogether unsuccessful.

I believe I shall be in New York sometime during the next month and shall certainly let you know in advance so that we can have a get together.

Yours very sincerely,



Director.

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ORGANIZED 1872

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CHESTNUT AND JONES STREETS, SAN FRANCISCO

TELEPHONE: ORDWAY 2640

October 27, 1934

Miss Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City, New York

My dear Miss Halpert:

Many thanks for your prompt and kind reply to my letter of inquiry concerning possible loans for our Annual American show. I expect to know definitely within a very short time the exact date of the opening and what painters we shall invite. I am hoping to receive soon your promised letter with additional information concerning your policy for exhibitions. I am hoping that we may borrow from you not only on this occasion but for other exhibitions.

Since I wrote you another matter has come up on which I desire information. The Carnegie International is scheduled for exhibition at the Museum from March 14 to April 25. As is customary only the European sections will be sent out by the Institute, but we mean to attempt to assemble for showing here as much of the American section as we can in order to preserve the full significance of the exhibition. I have no idea yet of whether or not we shall be successful, but the Board, headed by William W. Crocker, a local banker who has begun to collect in the field of French painting, has decided to undertake the considerable expense involved, provided a worthwhile proportion of the paintings may be obtained. I understand, that, of the artists you represent, Schmidt, Marin, Karfiol, Brook, Sheeler, Cimovsky, Fiene, Hirsch, Spencer, O'Keeffe, and Kuniyoshi are included in this year's Carnegie. Could you possibly arrange to let us show their Carnegie paintings at that date? If so, could you give me an estimate of the cost of shipping and insuring that group?

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Miss Halpert, The Downtown Gallery, page 2

I regret to trouble you with this business and to give you an additional request to consider, but we feel it important to give our best effort to offering the hundred thousand people the Carnegie show will attract,--I estimate conservatively on the basis of other important exhibitions in San Francisco,--the most worthwhile exhibition we can. Also, the work of our first year is so important for future success that we must spare no trouble to make friends and supporters. We shall be most grateful for any aid you can give us in this connexion also.

Very sincerely yours,

G. L. McCann Morley
G. L. McCann Morley, Curator
San Francisco Museum of Art

J. Stuart Halladay

THE
1750
HOUSE
Antiques
SHEFFIELD, MASS.
Telephone: 122

Herrel George Thomas

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Not having heard from you with reference to the prices on the paintings we have been corresponding about, we are again writing to offer you the lot of seven paintings for \$1200.00 which is a reduction of \$890.00.

Singly we will give you the following prices:

John Quincy Adams	\$225.00
#3-Mother and Baby	75.00
#4-Woman with prayer book	40.00
#6-Girl in green dress with doll	225.00
#8-Brother and Sister	\$50.00
The Pair	225.00

We do not hesitate in saying that this is a picked lot and that they should be seen to be appreciated. We know who the artist was in connection with number eight and also, who the subjects were.

Hoping to hear from you and with all good wishes, we are,

Yours faithfully,

J. Stuart Halladay

October twenty seventh, thirty four.

Antiques Always at Reasonable Prices

SAMUEL A. CASHWAN

SCULPTOR

49 EAST CANFIELD AVE. COLUMBIA 0177
DETROIT, MICH.

Oct 30, 1934

Prior to publishing information regarding sales transactions
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

My dear Mrs. Halpert:

I take the liberty to write to you because I have met and seen you--tho only once--at the Arts And Crafts School when you came to visit Sam. It is quite some time since, so you probably have forgotten.

I want to ask your advice about my holding an exhibition in New York. If--and when possible--I should of course like to show at your place.

You know how it is with sculpture--its a heck of a job--sending them to exhibitions; so I've done little of that--except locally. But I've been looking forward to one big scramble in the big city where I was raised - N. Y. - hoping that some benevolent gallery-keeper would risk a shelf with my wares.

I have been thus far rather fortunate--teaching at the Arts & Crafts School--doing memorials etc. But I feel now that my work is going beyond this provincial taste - if not it's pocketbook. I feel the need of cosmopolitan blessing-or damning. For the last five years I've been keeping my best efforts hoping for some such event - perhaps foolishly.

However I write to you for advice regarding such action - if, when and where.

The only time I sold anything to a N. Y. Gallery (Knoedler's) was when one of their men was here and happened to see it at the Arts & Crafts.

I don't know how adequate the Photographs enclosed are, but they will give you a fair idea of what has kept me happy these last ten years.

Hoping sometime soon to hear from you, I am

Yours very sincerely,

Sam Cashwan

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U. S. A.

October 30, 1934

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

I have just got back to Cambridge today. Mr. Sachs, unfortunately, was waylaid and prevented from going to see you just as he started to go down last Saturday.

Would you be willing to send to the Fogg Museum two or three of Mr. Sheeler's pictures for us to look at? In asking this I want it clearly understood that it is by no means certain that we shall buy one of them. As you know, I like Mr. Sheeler's paintings and drawings and I want to have Harvard own more than the one we now have. However, this year we have less money than we have had for several years, in fact it is only just a little more than \$600; and if we should buy "Feline Felicity", we might have to wait practically a whole year before we could get anything else. I like it very much and think it is worth our serious consideration. However, it is in competition with several other pictures, and as I have said to you, we have a fairly good collection of good-sized water colours by modern American artists. The small water colours are a little bit small in size to hold their own with some of the much larger ones that we have; and the conté crayon drawings do not easily fit in to our exhibition of water colours.

The large oil which I saw in your gallery is a beauty and I like it tremendously, but our funds are so small that it is impossible for us to consider that for this year.

Hence, I write to ask whether you would be willing to send the following:

Feline Felicity	\$600.
Water Colour Classic Landscape	\$300.
Home Sweet Home Water Colour and Crayon	\$300.

I have put opposite each of these what I understand is the special price for the Fogg Museum. If we can have these pictures for a few days, we can make up our minds whether to buy any one of them; then we can return them to you.

As for the exhibition beginning December 1st, I should be glad to speak for as many of those that I saw at your

Mrs. Edith Greger Halpert

-2-

October 30, 1934

gallery as possible, notably

Feline Felicity
Ballet Mechanique
Classic Landscape
Sketch for Bucks County Barns
Home Sweet Home
Chartres (conté crayon)
and the fine large oil view of New York.

I understand that Mrs. Rockefeller and others have several Sheeler pictures, and that you may not want to lend all of these for which I ask. When I come down to New York some time in November, I shall try to get in communication with the various owners of pictures by Sheeler, and make arrangements for borrowing such pictures as we can have.

Yours sincerely



Edward W. Forbes

October 30, 1934

Mr. Robert Tannahill
2171 Iroquois Avenue
Detroit, Michigan

Dear Mr. Tannahill:

Quite some time ago I wrote you about a very unique leatherwork which I found during my summer's travels. At that time, I mentioned that a photograph would be sent to you. I just discovered that I had overlooked to do so and am mailing a print to you at once, with my apologies.

The Peacock - the first in captivity - has been cleaned down to its original metal. With the many coats of paint removed the very beautiful detail is now visible. The silhouette is particularly handsome and the entire figure is most imposing in its classic beauty.

While we paid a high price for this rare example, because of the present conditions, we are ready to sell it at a little above the original cost to take care of the cleaning and base. The price is \$195.00.

May I hear from you as I do not wish to offer it to anyone until you and Mr. Ford have had an opportunity of passing on it.

My very best regards.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

until April 22nd all correspondence to Herrel George Thomas -
713-31st Street,
Union City, New Jersey -

J. Stuart Halladay

THE
1750
HOUSE
Antiques
SHEFFIELD, MASS.
Telephone: 122

Herrel George Thomas

11/1934

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Dear Mrs. Halpert: — AFA

The thought came to us recently
that you might be interested in
the painting of John Quincy Adams —
for your stock — at day — \$125⁰⁰ —

As you know — it is in perfect condition —
needing no restoration whatsoever —

We enjoyed very much our visit with
you and hope we will have the pleasure
of seeing you in the Berkshires this summer —

Thank you for any interest you may have
in the painting — and with every good
wish, we are —
yours faithfully —

Stuart Halladay *Antiques Always at Reasonable Prices*

Wednesday

November 1, 1934

Mr. John Lee Clarke, Director
The Springfield Museum of Art
Springfield, Mass.

Dear Mr. Clarke:

Several days ago I saw an announcement to the effect that you are now directing the Springfield Museum of Art. I was very much pleased to hear of the appointment and hope to have the pleasure of meeting you in the near future.

Much success!

Sincerely yours,

Director

Edith Gregor Halpert
nrc

November 1, 1934

Mr. William Von Schlegell
Mamaroneck, N. Y.

Dear Bill,

The day after you paid us a visit I telephoned Hermon More who was very much interested in seeing your work. Strange to say, he is not familiar with your paintings and agreed that that oversight must be taken care of immediately.

He was emphatic about the fact, however, that the Biennial show was completely organized and that no additions could be made but promised faithfully to include your paintings in future exhibitions. May I suggest that you drop him a note advising him where he could see your work in the near future. It seems absurd that you are not represented in the museum and I sincerely hope that it won't be long now.

My best regards to Bay. Why don't you folks pay me a visit soon?

Sincerely yours,

Director

Edith Gregor Halpert
nrc

November 2, 1934

Halladay & Thomas
The 1750 House
Sheffield, Mass.

Gentlemen:

Thank you for your many courtesies.

I am sorry that I did not communicate with you sooner but I have been hold the photographs together with all the data in the hope that a client whom I had especially in mind would return to New York before this. Needless to say we are in no position to make any investments at this time and while I am very much interested in several of the pictures offered by you, we cannot possibly make any purchases. On the other hand, from time to time we are successful in interesting one of our clients sufficiently to purchase a group of early American pictures on our recommendation. Just as soon as the one client, whose collection is of the type which could include the material you have, returns from a trip abroad I shall show him the correspondence and the photographs. You will hear from me shortly after.

In the meantime, if you prefer to have several of the photographs sent back to you I do not want to be in the way of your making an immediate sale. Please let me know.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

November 2, 1934

Mr. Robert Harshe, Director
Art Institute of Chicago
Chicago, Illinois

Dear Mr. Harshe:

Although the original instructions regarding William Zorach's "Affection" indicated that the sculpture was to be returned to his studio, I took it upon myself to notify Budworth to change the plans and deliver the carving here. Mr. Zorach wished to have it in the gallery instead.

Now that the Century of Progress Exhibition is over and you have more time to think of other materials, may I call your attention once again to William Zorach's "Mother and Child"?

I notice that the Museum acquired several sculptures through the Avery Fund and it occurred to me that it might be possible to use some such fund in paying for the Zorach group. Both the artist and the gallery would be perfectly agreeable to an installment arrangement covering a period of five years. Thus, if the fund is not sufficient for a bulk purchase perhaps a time arrangement will make it more feasible. As a further gesture of cooperation, we shall consider a reduction in the price although Mr. Zorach still feels that the original price of \$25,000 not too high considering the material used and the time it required to work on the sculpture directly as opposed to the old system of pointing up a small sketch. I am making no mention of the esthetic value of this outstanding American sculpture since you were among the first to recognize its importance in the sculptural tradition.

Frankly, I feel that if you really want to acquire Zorach's "Mother and Child" your power of persuasion with the trustees is such that there will be no obstacle in the way of adding what is considered generally today the great work in American sculpture.

I have not written you a sales letter for many years and shall promise to continue my quiet watchful waiting attitude once we get this matter finally settled.

My very best regards and belated thanks for the very nice luncheon. I look forward to seeing you soon.

Sincerely yours,

Edith Gregor Halpert

Director

November 3, 1934

Mr. Albert Rothbart
550 Park Avenue
New York, N. Y.

Dear Mr. Rothbart:

It was so nice to see you at the Stein lecture.

I had been hoping that you would drop in to see us in the gallery. Next week - November 6th - we are opening an exhibition which I think will be of special interest to you. It includes important drawing by outstanding American artists - Sheeler, Marin, Brook, Kuniyoshi, Locke and Davis.

As an exhibition of this kind is rather a rare event, particularly in the case of Sheeler who exhibits so infrequently, I hope you will come in. I look forward to your visit.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

November 5th, 1934.

Dear Mrs. Halpert:-

Mrs. Rockefeller thought you would be amused at this letter she has just received from Lawrence Allen. Of course she has written him she could not sponsor his gallery.

Cordially,

Anna L. Keely

McKEARINS ANTIQUES

HOOSICK FALLS
NEW YORK
TEL. HOOSICK FALLS 80

XXXXXXXXXXXX
517 MADISON AVENUE
NEW YORK 17
XXXXXXXXXXXX

Hoosick Falls, N.Y.
Nov. 5, 1934.

Miss Edith Gregor Halpert,
Director American Folk Art Gallery,
113 West 13th St.,
New York, N.Y.

Dear Miss Halpert:-

Thanks very much for your letter of Oct. 19th, with
check.

I hope you will be able to move more of the fractures
which you are holding.

We have one or two other exceptionally interesting
pieces in this line, one or two which are unique; also,
a few very interesting primitive carvings of animals,
etc.

I will try and get in touch with you on my return to
New York.

Yours truly,

GSMCK-H

G. S. McKearin

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

November 5, 1934

American Folk Art Gallery
113 West 13th Street
New York, N. Y.

Gentlemen:

We should like to order, preferably in the gray finish and the size 8 x 10 inches or larger, photographs of the two paintings in your collection listed below:

American School: Buffalo hunter.

Vanderlyn, Pieter: Portrait of Miss Van Alen
of Kinderbrook, New York.

Please address both photographs and bill to the
Fogg Museum Library, Cambridge, Massachusetts.

Very truly yours,

E. Louise Lucas

E. Louise Lucas
Librarian

Galerie Zak

Place Saint-Germain-des-Prés

16, Rue de l'Abbaye

(Danton 94-56)

R. C. Seine No 402-227

Tableaux - Sculptures - Dessins

Paris, le 6 11. 1934.

Madame Halpert
The Downtown Gallery

113 East str. 13

New-York

Dear Mrs. Halpert,

I am introducing Tschacbasov, an American painter with
who's pictures I began my season.

It was a great success due to the personal aspect of his
work, the vitality and his exceptional ability as a colorist.

Critics were more than genuinely impressed by his talent and
one critic indicated that this painter unquestionably had genius,
while some others tried to ignore his work, but had to admit at
least that the paintings nevertheless were the outcome of a fine
colorist - even though displeased at his originality and strength.

The artistic circles, primarily the painters, have seen
the Exhibition with great enthusiasm and were strongly impressed
by the personal style, the strength and the surprisingly rare har-
monies of color.

I think it will be of great interest to you
to Exhibit his work and I personally send Tschacbasov to you.

I hear from various sources that business is better and while it may only be a rumour. I hope that it is true and that you are the first to benefit by it.

With kindest personal regards

I am sincerely yours

J Zak

J. Stuart Halladay

THE
1750
HOUSE
Antiques
SHEFFIELD, MASS.
Telephone: 122

Herrel George Thomas

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Dear Mrs. Halpert:

Thank you very much for your good letter of the second. We are sorry too that you are not in a position to own some of the pictures we have on hand. We believe them to be as fine a lot as we have ever seen.

You are welcome to the photographs as we have others. When your client does arrive, it will be good for you to have the snapshots on hand.

We were wondering if there was any way that we could exhibit these pictures in New York and what the procedure would be. We noticed by the paper that the Feragil galleries had an exhibition of American Folk Art but it did not state to whom the pictures belonged. Also, we had thought some of making a collection of this kind of thing ourselves. Any information you might be able to give us would be greatly appreciated.

Thank you again. We plan on paying the Downtown Gallery a visit on our next trip to New York.

With all good wishes, we are,

Yours faithfully,

1750 HOUSE
Stuart Halladay-Herrel Thomas
Sheffield, Massachusetts.

Tuesday November sixth thirty four.

Antiques Always at Reasonable Prices

November 7, 1934

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Miss Miller:

I am listing below the information regarding the paintings and sculpture selected by Mr. Barr.

ARTIST	TITLE	PRICE	ENS. VAL
Alexander Brook	Isis - oil 4 1/2 x 4 0h	1300	1200
Stuart Davis	73 Analogical Emblem w.o. 3 1/2 x 2 3/4	125	100
Yasuo Kuniyoshi	Mirror oil 12 w x 16 h	450	300
Reuben Nakian	19 Young Calif-marble base 9 1/2 x 12 height 15"	1500	1000
William Corach	5 Affection Black marble New York base 12 x 20 by 30 high	7500	5000

Photographs of all but the Davis will be sent to you tomorrow. We are also trying to get a print of the Sacco-Vanzetti painting by Ben Shahn owned by Mrs. Rockefeller.

Sincerely yours,

Director

Edith Gregor Halpert
nrc



ROBERT M. McBRIDE & COMPANY
Publishers
4 WEST SIXTEENTH STREET
NEW YORK

TRAVEL
Published
Monthly

CABLE ADDRESS
BRIDECO, N. Y.

November 9th, 1934

My dear Mrs. Halpert,

Herewith are the promised pages
of Peggy Bacon's book.

I've had my first good look at
them just now, and I'm still chuckling
out loud!

Sincerely,

Tayl. Halpert

MORRIS B. SANDERS · JR. ARCHITECT

**219 EAST 69TH STREET
NEW YORK, N. Y.**

November 9th. 1934

**Mrs. Lewis Rosenstiel
993 Fifth Ave.
New York, N.Y.,**

Dear Mrs. Rosenstiel:

**Forgive my long delay in writing you concerning the ceiling
fixtures and the piece of sculpture.**

**The lighting fixtures are in work; you should have them with
-in two weeks.**

**I've been down to Mrs. Edith Halpert's Downtown Gallery (113
West 13th. St.) where much of the best of American modern art is gathered
under one roof. Anyone of a number of Robert Laurent's sculptures in wood
would be striking in your modern room. Moreover, you will be interested
in the painters represented at her gallery; Mrs. Halpert is the person most
responsible for the excellent collection of Mrs. John D. Rockefeller Jr.**

**I will arrange to get away any time that you wish to run down there
to look things over. Ofcourse, I would like to know in advance.**

Mrs. Halpert could send up a few pieces upon trial if you like them.

Sincerely,

MBS:JW

MORRIS B. SANDERS · JR. ARCHITECT

**219 EAST 89TH STREET
NEW YORK, N. Y.**

November 9th. 1934

**Mrs. Lewis Rosenstiel
993 Fifth Ave.
New York, N.Y.**

Dear Mrs. Rosenstiel:

**Forgive my long delay in writing you concerning the ceiling
fixtures and the piece of sculpture.**

**The lighting fixtures are in work; you should have them with
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**I will arrange to get away any time that you wish to run down these
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Sincerely,

MBS:JW

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ROBERT H. TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

Nov. 9, 1934.

Dear Mrs. Halpert,

I suggested to Mrs. Ford that she see you in New York, which I feel sure she did, and during her visit you undoubtedly showed her the pigeon weather-vane. It looked very impressive from the photograph and I hope she bought it or something equally fine.

Hoping that your artests are doing well, and looking forward to seeing you soon, (My wife keeps getting post-pones).

Cordially,

Robert Tannahill

MEMPHIS PARK COMMISSION

DEPARTMENT OF

BROOKS MEMORIAL ART GALLERY

OVERTON PARK

MEMPHIS, TENNESSEE

LOUISE B. CLARK
MANAGING DIRECTOR
VALERIE FARRINGTON
DIRECTOR

L. R. HAWLEY
CHAIRMAN
J. J. BRENNAN
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A. L. PARKER
COMMISSIONER
DAVE RENFROW
GENERAL SUPERINTENDENT
J. S. ALLEN
ATTORNEY
DAN GALLINA
SECRETARY

November 12, 1934.

Miss Edith G. Halpert, Director
Downtown Gallery
New York, New York.

My dear Miss Halpert:

We have your letter of recent date and appreciate and understand full well how difficult it is to let paintings by such very important artists as those whom you represent come to a city where the sales market is just opening up. Every effort is being made to interest not only Memphians but our neighbours in the near by Mississippi and Arkansas towns to purchase paintings, and we believe we can soon accomplish this, provided we can continue to get the good exhibitions that we have had during the past year. The exhibition sent to us from Ehrich-Newhouse last month drew over 9000 visitors with the largest adult attendance on record, and while no sales were made there was more talk of possible purchases than ever before.

We do have sufficient funds with which to rent exhibits, though the dealers usually let us have them for the express, packing, and in some cases insurance. We cannot afford more than two expensive exhibitions during a year, and of course, the October exhibition came under this category, and now we are planning for an important exhibition in April.

The Memphis Garden Club composed of our most prominent social leaders have agreed to sponsor a Garden month at which time the exhibitions will be flower paintings by contemporary artists as well as garden sculpture. All Garden Clubs in our city and in the near by cities and towns have been invited to hold their April meetings in our Lecture Room and we think from the number of responses received to date that there will be two meetings daily at the Brooks Memorial through the entire month of April. As Southern women in this section seem to take more interest in their gardens than any other thing we believe the possibility of sales will be very fine. Could you let us have two flower paintings by Miss O'Keeffe for this exhibition?

MEMPHIS PARK COMMISSION

DEPARTMENT OF

BROOKS MEMORIAL ART GALLERY

OVERTON PARK

MEMPHIS, TENNESSEE

LOUISE B. CLARK
MANAGING DIRECTOR
VALERIE FARRINGTON
DIRECTOR

L. R. HAWLEY
CHAIRMAN
J. J. BRENNAN
VICE-CHAIRMAN
A. L. PARKER
COMMISSIONER
DAVE RENFROW
GENERAL SUPERINTENDENT
J. S. ALLEN
ATTORNEY
DAN GALLINA
SECRETARY

EGH/#2.

We hope to have a larger budget next year, and in that event we should like to make our October 1935 exhibition an outstanding one of contemporary work. If you will permit me to call on you in the spring, when I hope to be in New York, possibly you can help me arrange this.

Appreciating the interest you have shown in our gallery, and hoping you can arrange to let us have the O'Keeffe paintings, I am

Sincerely yours,

LBC/1

Louise B. Clark
Mrs. Louise B. Clark
Managing Director.

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6819 17 SDR bin
COPY

November 12, 1934

Miss Anna Kelly
10 West 54th Street
New York, N. Y.

Dear Miss Kelly:

Lawrence's letter is a masterpiece. I feel rather slighted that I was not scheduled to be one of the performers. I am sure Mr. Cahill will be delighted with the idea that he is to be given the opportunity of acting as Mr. Allen's press agent.

On the other hand, I think it is a good idea to have a gallery of negro art in Harlem. Harlem going art conscious would be rather an interesting event.

The letter is enclosed.

Sincerely yours,

Director

Edith Gregor Halpert
nrc
enc.

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November 12, 1934

Mr. J. M. Kennedy
Home Manufacturing Company
Rome, N. Y.

Dear Mr. Kennedy:

✓ A short time ago, I discussed with Mr. Sam Koots a special plan I have for an exhibition to be held on December the first. He offered me his cooperation and further suggested that I communicate with you directly.

✓ The exhibition will be unique in character. It will be the first show to be held in an art gallery featuring the combination of original fine arts and actual utilitarian objects designed by the same artist. We are planning separate booths for each of the six or seven outstanding American painters who have, in recent months, applied their creative efforts to objects which have a mass appeal and are within the means of a large public.

In this exhibition we are featuring the work of Mr. Charles Sheeler. I have seen the designs for the coffee service; the salt and pepper cellars; and the ash tray and cigarette container (I understand that the latter has been made in two sizes). These designs were so impressive that I am particularly eager to have your cooperation in showing all these objects manufactured by your company.

Our audience is a very special one as this is a gallery showing the best examples in fine arts by leading American artists. Consequently, these items manufactured by you will be seen by a large public which may not ordinarily come in direct contact with such material. Furthermore, the press will make a big feature of this exhibition because of the novel idea and also because of the new direction being taken by artists of high standard. The exhibition will introduce your products from an entirely new angle and will unquestionably be of great value to your company in pointing out one of the pioneers in the new relationship between the manufacturer and the creative artist.

✓ I will soon be good enough to let me know whether and when we may have the material referred to. I should like to go into greater detail regarding the actual method of display. Also, we can arrange to make direct sales during the exhibition, or, if you prefer, can refer such order to you. I shall be grateful for a prompt reply as it is necessary to have the exhibits here at least a week before the actual opening date.

Sincerely yours,

Director

Per. or Halpert
to Mr. Koots

November 12, 1934

Miss Fay Hohoff
R. M. McBride & Co.
4 West 16th Street
New York, N. Y.

Dear Miss Hohoff:

Thank you for your cooperation.

I received the unbound copy of Henry Bacon's book and agree with you that it is something to chuckle over. It is perfectly swell and I expect to have a grand time dodging the persons portrayed when they visit the gallery.

Please let me know your final decision regarding the cocktail party.

Sincerely yours,

Director

Edith Gregor Halpert.
nrc.

P. S. Can you let me have two more unbound copies of the book? I should like to send the portraits to magazines and newspapers for reproduction in lieu of photographs.

November 12, 1934.

Mr. Dan Williams
World Telegram
125 Barclay Street
New York, N. Y.

Dear Mr. Williams:

After telephoning you I communicated with Mr. Farr of the Museum of Modern Art suggesting that he send you a copy of the book and any other information he may have available regarding Louis H. Sullivan.

He mentioned that he would have Mr. Johnson of the Museum send you some interesting data that he had compiled for the exhibition held at the Museum two years ago.

I hope you will come in to see us at the gallery.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

November 17, 1934

Mrs. Louise B. Clark, Director
Brooks Memorial Art Gallery
Overton Park
Memphis, Tennessee

Dear Mrs. Clark:

I appreciate your explanatory letter. It makes it so much easier for us to cooperate with you when we know the conditions in our specific territory. From various accounts, I gather that Memphis, through your activities, is developing rapidly into an art conscious town of great importance. We hope that the work of contemporary American artists will be seen frequently in Memphis and that from time to time some of the examples will remain in your museum permanently.

As I informed you in a previous letter, we have been obliged - because of existing financial conditions among the artists - to ask the museums and other art organizations to cooperate with the artist in these trying times by either offering a sales guarantee or by paying a rental fee on all exhibits. The latter calls for a rental of 1% per month on the selling price of the picture. You see, therefore, that the requirements are very small. At the same time it brings some revenue to the artist and after all makes it possible for museums, dealers, shippers, insurance companies, framers, etc., to exist. With the number of exhibitions in mind, concurrently throughout the country, the artist may be assured of sufficient income to pay his rent. It is very little to ask as I think you will agree.

Regarding your exhibition for the Garden Club I shall be glad to send you paintings by any of the artists whose names were listed in my previous letter. Marguerite Zorach has some superb watercolor paintings. The same is true of Anne Goldthwaite, Ernest Fiene, Nicolai Gikovsky, Alexander Brook, Charles Sheeler, Yasuo Kuniyoshi, etc. Any of these can be sent to you on the rental basis mentioned above. I doubt whether it would be possible to send any of Georgia O'Keeffe's paintings for exhibition as we are working with Alfred Stieglitz, who, as you know, is strongly opposed to sending the works of Marin and O'Keeffe out of the city. I was successful in arranging a combination one man show of these two artists for the Detroit Society of Arts and Crafts. This was done only because the Society gave a sales guarantee of two pictures. It may interest you to know that four or five were actually sold. I shall be glad to speak with Mr. Stieglitz regarding the matter but I am quite certain that he will abide by his policy for the time being. We hope to break down his resistance in the near future.

Mrs. Louis B. Clark -2

November 17, 1934

When you are ready for your October 1935 show, I certainly shall be delighted to help you in every way possible. I hope to have the pleasure of meeting you, when you come to New York.

Sincerely yours,

Director

Edith Gregor Halpert

November 17, 1934

Mr. Samuel Cashman
49 East Canfield Avenue
Detroit, Michigan

Dear Mr. Cashman:

I did not answer your letter more promptly in the hope that I could give you some worthwhile suggestions.

No doubt, you too are aware of the fact that conditions in the art world are practically hopeless at the moment. We are having a tough struggle to keep up our chin at a time when all collectors feel impelled to stop purchasing. The Chester Johnson sale held on Wednesday at the American Anderson Galleries is an illustration of the present psychology. It was the worst slaughter in history. While the shockingly low prices may be related to the present extreme nationalist movement in art, at the same time the good old business instinct is prevailing in spite of any national art psychology. Therefore, we are convinced even more conclusively that collectors will not act. As a result, we are pulling in our reins even further and are limiting ourselves entirely to the nucleus of our exhibition list.

If you are familiar with our activities you must have noted that our exhibitions have been reduced to a very limited number of artists. We are obliged to continue doing this and retrenching even further until we have the support of the buying public.

All this long preamble is an explanation of why we cannot offer you an exhibition at this gallery at this time. Your photographs are exceedingly interesting. I am not familiar with your work. The reproductions give me an excellent idea of what you are doing and I know that we could work with you successfully under better conditions. My suggestion to you is to hold on in Detroit for the time being and make no arrangements for exhibitions in New York at the moment. All the galleries are in the same position that we are - some more so - and it would entail a great deal of expense for you to have a show in this city. In view of the fact that sales are practically impossible, it would be hardly worth your while to risk any investment - even transportation expense.

With the fine exhibition material you have it would be much wiser to wait a little longer, no matter how impatient you may feel about concentrating in your own home town. We must hope that there will be a change and when this occurs your show will be most effective.

Mr. Samuel Cashwan -2

November 17, 1934

The photographs are being returned to you as you probably want to have them on hand. If there is anything I can do, please do not hesitate to call on me. I am sorry to be so discouraging at the moment but I am sure you will understand.

Sincerely yours,

Director

Edith Gregor Halpert

pro

The Museum of Modern Art

Director:
Alfred H. Barr, Jr.
Executive Director:
Alan R. Blackburn, Jr.

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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A. Conger Goodyear
1st Vice-President:
Mrs. John D. Rockefeller, Jr.
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Edward M. M. Warburg
John Hay Whitney

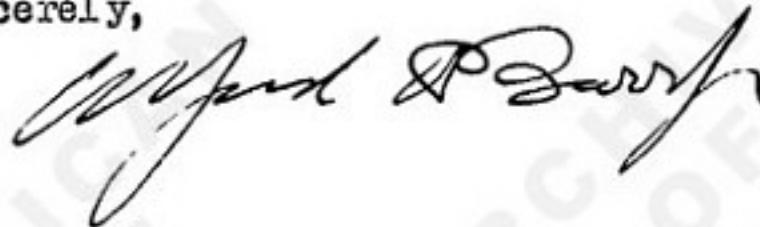
November 17, 1934

Dear Mrs. Halpert:

Unfortunately November 19th is the opening day of our Anniversary Exhibition. Otherwise Mrs. Barr and I would be delighted to come to your party.

With best luck to Peggy Bacon's exhibition, I am

Sincerely,



Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

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November 17, 1934

Mr. Robert Tannahill
2171 Iroquois Avenue
Detroit, Michigan

Dear Mr. Tannahill:

Thank you for referring Mrs. Ford to us. She bought several small objects including the finest of the watermelon velvets and several carvings, as well as a pair of small roosters by Walters.

As you are probably familiar with the prices of the early American material you will realize what extraordinary values we are now offering. As a matter of fact, I thought of writing to Mr. Ford suggesting that if he is interested in having a real collection of folk art, we can now make such tempting offers that the opportunity is really unique. Like everyone in the art world we are pretty much in need of funds to carry on our work and are willing to make a real sacrifice. Unfortunately, I was not here when Mrs. Ford called and I did not show her the leacock which I still feel is one of the finest items we have come across. I should be glad to send it out on approval.

Regarding the Sheeler Show, I am enclosing a list of paintings and drawings actually selected by Mr. Forbes for the Fogg Museum exhibition which opens on December 1st. Because of the limited space we reduced the number of items considerably but shall be glad to add the small water colors - in which you and Mrs. Haass were particularly interested - when the exhibition goes to Detroit. I have mentioned the matter to Mr. Forbes and I would suggest that you write to him directly regarding the arrangements for transportation, and the actual number of pictures you wish to have.

Your suggestion of sending the show on to other towns cannot be carried out as it is impossible to let the Sheelers continue on view for a longer period than that which we have already agreed upon. The lenders may not wish to have them out so long, and it is difficult for us to let our entire Sheeler stock leave the gallery. Incidentally, the Fogg Museum has just purchased "Feline Felicity" and now owns both an important oil and an important drawing by Sheeler.

In the list I am marking with an asterisk all the pictures which have actually been invited by Mr. Forbes, while those unmarked are also available for your show. I do hope that you will be obliged to come to New York soon as I am very eager to see you.

Sincerely yours,

Director

Edith Gregor Halpert

Winslow Ames

18.XI.34

Dear Mrs. Halpert,

Here is my
cheque for \$12.50 as a deposit
on the Kuniyoshi drawing of
skaters. I understand the price
to be \$125.00, and I will try to
pay it within six months. I
shall leave the drawing in
your hands until I shall have
paid for half of it at least.
It's a beauty.

Yours,
Winslow Ames

4510 Main St.
Kansas City, Mo.
Nov. 20, 1934.

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Downtown Gallery
113 W. 13th St.
New York City

Dear Sirs,

Of all the Contemporary American paintings at Chicago Exhibition this summer I liked best Alexander Brook's Tragic Muse which, according to the Catalogue is your property. I would appreciate knowing if you still have it and at price you value it. I have an idea that it will be beyond my means, but I would like to find out how close it comes to my purse.

Since summer I have seen on anonymous loan at the Nelson gallery a small male head about 8" square which has whetted my appetite to own something by Mr. Brook. Would you send me photographs of any other of his works that you have, with the prices? I'll take good care of them and return them soon.

Sincerely yours,
Richard B. Freeman

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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Alfred H. Barr, Jr.
Executive Director:
Alan R. Blackburn, Jr.

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Secretary-Treasurer:
Samuel A. Lewisohn

William T. Aldrich
James W. Barney
Frederic C. Bartlett
Cornelius N. Bliss
Mrs. W. Murray Crane
Frank Crowninshield
The Lord Duveen of Millbank
Philip Goodwin
Mrs. Charles S. Payson
Duncan Phillips
Nelson A. Rockefeller
Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

November 20, 1954

Dear Mrs. Halpert:

I want to thank you on behalf of our Trustees for the generous loan to our Fifth Anniversary Exhibition of the paintings by Brook and Kuniyoshi and the sculpture by Nakian and Zorach. You are certainly most kind to have let us have them for so long a period. They will be returned to you shortly after the closing of the exhibition on January 20th.

I am enclosing a formal receipt.

Gratefully yours,

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

P.S. The Zorach is very finer-
better than I had imagined
from the photo.

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HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

November 21, 1934

Mrs. Edith G. Halpert
The Downtown Gallery
115 West 15th Street
New York, New York

Dear Mrs. Halpert:

Mrs. Rockefeller and Mrs. Sheppard have promised to lend their Sheeler drawings for our exhibition, and I have written to Mr. Ford, Mr. Tammahill, and Mrs. Force of the Whitney Museum. I do not have the address of Colonel Edward Steichen, and I am sending a letter to him in your care.

We should be glad to have all the pictures here by December 1st if possible.

By way of making our arrangement perfectly clear, I will list the pictures I am asking you to send to us. They are the following black and whites:

✓ Doorway -- belonging to Mr. Sheeler	750
Felina Felicity -- " " Fogg Museum	
✓ Ballet Mechanique -- " " Mr. Sheeler	350
✓ Yachts -- belonging to Mr. Sheeler	400

and the following oils:

✓ New Haven -- belonging to Mr. Sheeler	1950
✓ View of New York -- " " " "	3000

Will you please let me know what Mr. Sheeler's wish is about having these pictures insured: first, in transit; and, in the second place, while in the Fogg Museum. As you know, we do not insure our own pictures while in the Museum; but if Mr. Sheeler would like to have his pictures insured while they are here, we shall be prepared to do this.

Thanking you again,

Yours sincerely

Edward W. Forbes

Edward W. Forbes

The Felina Felicity has arrived



ROBERT M. McBRIDE & COMPANY
Publishers
4 WEST SIXTEENTH STREET
NEW YORK

TRAVEL
Published
Monthly

CABLE ADDRESS
BRIDECO, N. Y.

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November 21st, 1934

Mrs. Edith Halpert,
113 West 13th Street,
New York City.

Dear Mrs. Halpert,

I'm enclosing a dollar for John. I didn't have anything but some change and a bigger bill the other night, and yesterday was one of those days!

I hope the place wasn't utterly destroyed by sticky glasses, etc. All of us thought the party ~~the~~ very nice indeed, and we are grateful to you for your co-operation.

I hope this won't be the last of our acquaintanceship. In fact, I shall call you for lunch some day, if I may.

Sincerely,

November 22, 1934

Mr. Edward Forbes
Fogg Art Museum
Harvard University
Cambridge, Mass.

Dear Mr. Forbes:

I am glad that both Mrs. Rockefeller and Mrs. Sheppard have agreed to lend their Sheeler drawings to you. The letter addressed to Col. Steichen has been forwarded to him but in any event the drawing is in our hands and will be included in the shipment from the gallery.

Confirming the selection, I am listing the paintings and drawings to be shipped from the Downtown Gallery in addition to the one belonging to Col. Steichen.

TITLE	INS. PRICE	SELLING PRICE
oil New haven	\$1300	\$1950
3 View of New York	2000	3000
dr. Doorway	600	
7 Bullet Mechanique	225	350
14 Yachts	250	400
80-62-2m. 1st view		NFS

Mr. Sheeler would of course like to have the pictures insured in transit. If you feel that it is not necessary to cover them while at the museum - and if you feel that the museum will assume responsibility for loss or damage while on exhibition - it will be entirely satisfactory to us. We realize that the likelihood of any such occurrence is rather slight.

Unless I hear to the contrary, I shall have the pictures shipped through Budworth on Monday, November 26th. They will be collected on Saturday, the 24th. Will you be good enough to arrange for the transit insurance by Saturday.

It is possible that Mr. Sheeler and I will come out to see the show. Will you be good enough to let me know whether the exhibition rooms will be open daily and during what hours.

Sincerely yours,

Director

Edith Gregor Halpert

P. S. I am enclosing biographical data and if you desire shall send you additional material for publicity

YARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

November 22, 1934

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

Thank you for your letter. I am looking forward to receiving the pictures by Mr. Sheeler to which you refer. I will see to it that insurance is put on the pictures to cover them in transit as of tomorrow (Saturday), while they are in the Museum, and, of course, while in transit when they are returned.

Thank you for the biographical data. I shall be glad to have any additional material for publicity that you would like to lend, for the newspapers may take an interest and want a good deal of publicity. It is hard for me to guess about that.

I hope that you and Mr. Sheeler will be able to come to see the exhibition. The Museum is open every day from 9 to 5 except Sunday when, unfortunately, we are unable to have it open.

Thanking you again,

Yours sincerely

Edward W. Forbes
Edward W. Forbes

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November 22, 1934

Miss Tay Hohoff
R. M. McBride & Co.
4 West 16th Street
New York, N. Y.

Dear Miss Hohoff:

John is very grateful to you and asked me to thank you.

I too think that the opening was a great success. The cocktails were swell and everyone seemed to be having a good time. A number of them have come back to purchase books and we have sold quite a number from the group consigned. We hope to make a reorder shortly. Did you see Jewell's review in the Times yesterday morning? He gave the little girl a big hand in spite of the fact that he considered her most irreverent.

Do come in soon again. I enjoyed meeting you so much and hope we have occasion to work together some more.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

P. S. The Art Digest wants a copy of the book for review. The address is 116 East 59 Street.

November 22, 1934

Mr. Alfred Barr, Jr., Director
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Barr:

Thank you for your note. I am delighted that you like the Zorach as I too feel that it is the most important sculpture produced by William Zorach - other than his very large figures with which you are familiar. Both Mr. Zorach and I are very much pleased with the position "Affection" has in the exhibition. The sculpture rooms are very handsome and this piece is exceedingly well displayed.

While I realize how busy you must be with the exhibition and how sorry you must be with the very idea of hanging pictures, I do want to call your attention to the fact that there is much grief around town because of the American section. Is there any likelihood that the brown and blue backgrounds will be changed? I realize that this means three coats of paint but if there is any possibility of changing the backgrounds in these rooms you will make many artists and dealers comparatively happy.

Incidentally, are you still interested in paying a visit to Joseph Stella? I am planning to drive to the Bronx Sunday afternoon and if you would like to venture into that territory I should be very glad to stop for you at your home or at the Museum. Mr. Stella understands very definitely that there is no business associated with this visit and that there will be no obligation involved other than looking at his work and occasionally saying a word of admiration. Won't you please let me know so that I can arrange my time accordingly and advise Mr. Stella.

Sincerely yours,

Director

Edith Gregor Halpert
nrc



ROBERT M. MCBRIDE & COMPANY
Publishers
4 WEST SIXTEENTH STREET
NEW YORK

TRAVEL
Published
Monthly



CABLE ADDRESS
BRIDECO, N. Y.

Mrs. Edith Halpert
Downtown Gallery, Inc.
113 West 13th Street,
New York City.

Dear Mrs. Halpert,

Here are all the unbound
pages left. And there aren't any more
of the table of contents beyond those in
the books.

Also the notes of invi-
tation and the list of victims.

Sincerely,

November 24th, 1934

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 26, 1934

Mr. Richard B. Freeman
4500 Main Street
Kansas City, Missouri

Dear Mr. Freeman:

Thank you for your note.

I am very much pleased that you too like Alexander Brook's "Tragic Muse". Practically all the visitors to the World's Fair who have called at the gallery since have asked to see this painting again. We expect its return in the next day or two. The price of "Tragic Muse" is \$1800.

Enclosed you will find a catalogue of Alexander Brook's one man show at the Carnegie Institute in 1934. The critical essay of his work appears therein. We are also enclosing biographical data.

As we have very few photographs on hand at present, I am waiting a day or so until our photographer can supply us with additional prints. At that time I shall send you a comprehensive group with dimensions and prices marked. Unfortunately, the smaller canvases are not photographed. We have at the moment an exceedingly beautiful portrait head, somewhat larger than the one which now hangs in the Nelson Gallery. I shall send you a tracing of this picture just to give you an idea of the composition. The color is so rich and luminous that even a photograph would not be adequate. The price of the small canvas is \$200. It is the only one at that figure and is marked low because of its smaller dimensions. His other paintings range from \$400 to \$3000. If you do not plan to be in New York, I shall be glad to send you, on approval, several of the canvases which meet your price requirements so that you may have an opportunity of selecting the example you prefer. This is so much better a method than working from photographs as Brook's color and the subtle nuances in its application plays such an important part in his work.

I look forward to hearing from you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

November 26, 1934

Mr. George Gershwin
132 East 72nd Street
New York, N. Y.

Dear Mr. Gershwin:

Resisting strong temptation, I am finally returning the photograph borrowed by Peggy Bacon. As a matter of fact, I have you facing me daily during business hours and decided that it is about time you appeared in person. How about it?

Really you must come in to see the Peggy Bacon Show. It is absolutely devastating and swell art at the same time. You have not paid us a visit for ever so long. I hope you will make it this week.

By the way, have you decided what your intentions are regarding the Laurent sculpture? We sent it to you, on approval, more than a year ago and I am convinced that you like it as much as you should since you have not returned it. Do let me know about it - and do come down and see us.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

November 28, 1934

Mr. Edsel Ford
1100 Lake Shore Road
Grosse Pointe, Mich.

Dear Mr. Ford:

I had hoped that you would call at the gallery during your last visit. The weathervane of the Peacock is here and I am eager to have you see it before it is offered elsewhere. I believe Mr. Tannahill showed you the photograph to give you an opportunity of seeing how unique and how fine the weathervane is.

May I make a suggestion to you? I hope you do not mind my broaching the matter. However, I am under the impression that you are interested in a folk art collection. If so, I should like to suggest that we can offer you, at this time - because of economic conditions - the choicest examples which we have put aside for our own collection. We have a large group of outstanding paintings in oil, water color, and the most comprehensive collection of paintings on velvet. In addition, there are some especially splendid pieces of sculpture including weathervanes, ships' figureheads, small carvings, and chalkware. Every branch of early American art is represented in our collection with the finest examples. You probably know that we have the only complete group of such material in this country as we started our collection long before folk art became a museum and collectors item.

If you are interested in adding to your collection, at the present time, I can assure you that not only can we offer exceedingly fine material but also can offer it at particularly low prices. It is a rare opportunity as we had no intention of parting with our private collection. We now find that it is imperative to raise funds. We do not wish to scatter these objects among a great many collectors - in small groups - as we fully realize that it will never be possible to assemble so rich a variety of such high quality again.

May I hear from you?

Sincerely yours,

Director

Edith Gregor Halpert
nrc



December 3, 1934

Mr. Marvin Hatch
Hartland, Vermont

Dear Mr. Hatch:

I am sorry that I did not reply to your kind letter sooner. I was waiting to hear from one of our clients about his acquiring the Shaker cradle referred to in your letter. Several days ago I received final word to the effect that he is not interested in this particular item.

Have you any word regarding the painting of the Good Samaritan which I saw during my visit at your shop?

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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Henry Thorne
245 Valencia Road
West Palm Beach
Florida.

U.S.G.

1914-1915

1914-1915

1914-1915

1914-1915

1914-1915

1914-1915

1914-1915

1914-1915

November 28, 1934

Mr. Meyric Rogers, Director
City Art Museum
St. Louis, Mo.

Dear Mr. Rogers:

Before the Zorach "Spirit of the Dance" is sent back to the cold East, it occurred to me that you might wish to show it in St. Louis. I recall that you wished to have it earlier in its day life but that Cleveland held it so long that it did not fit in with your exhibition schedule. Won't you let me know?

Within the next few days I shall send you the official announcement for the brilliant show for which no brilliant title has been conceived. I am still waiting for a wire from you. I am up to the 60th title and they are all equally poor. Perhaps Thanksgiving Day will be a day of inspiration for me as I am not having turkey and expect to devote myself entirely to titles.

I look forward to seeing the work of your native genius, Mr. Jones. If you can put the elk - Grant Wood - out of the lime-light with your native son I will buy you a hat too.

Please tell Mr. Swope that there is a great treat in store for him. The American Print Makers will be ready on Saturday and I shall send him a copy post haste. It is the best show we have had in the eight years and while this may be an annual refrain, everyone will agree with me, I am sure. We are going to make the public like art, even if it has to be administered in small black and white doses.

It was swell to see you and I certainly enjoyed lunching with you. My best regards.

Sincerely yours,

Director

Edith Gregor Harper
nrc

November 30, 1934

Mrs. V. Lambert
1 East 87th Street
New York, N. Y.

We are planning to deliver the three vignettes you purchased at the end of the show which closes December 8th.

As these are all matted in pairs, will you please let me know whether you wish to have the three matted in one group and framed or do you prefer to have them delivered loose so that you can make your own decision regarding the matting.

It was very nice to see you and I hope that you and Mr. Lambert will come in to see us on Sunday, December 2nd, when we are having the preview tea for the American Print Makers - from four to six - cocktails will be served.

Sincerely yours,

Edith Gregor Halpert
nrc
Director

907 FIFTH AVENUE

Dec 1934

Dear Mrs. Talper, -

As I remember the
price you quoted this
is a good deal more
is it not? Let me know.

Sincerely
Aline M. Lieber

THE DOWNTOWN GALLERY

113 WEST 13 STREET · NEW YORK
TELEPHONE · WATKINS 9-1535

REPRESENTATIVES FOR: ALEXANDER BROOK · NICOLAI CIKOVSKY · GLENN O. COLEMAN · STUART DAVIS · ERNEST FIENE
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MAX WEBER · CARL WALTERS · MARGUERITE ZORACH · WILLIAM ZORACH · AMERICAN FOLK ART GALLERY

CONTEMPORARY AMERICAN ART
December 1, 1934

Mr. J. M. Kennedy
Rome Manufacturing Co.
Rome, N. Y.

Dear Mr. Kennedy:

Last week Mr. Kootz advised me that the items designed by Mr. Sheeler would not be ready for display on December 1st and we therefore postponed the opening of the show until the following week. I have been assured that the following will reach us in time.

Coffeeservice
Ash tray and cigarette box combination (both sizes)
Salt and pepper cellars
and possibly book ends.

We are listing these items (with the exception of the book ends, due to the uncertainty) in the catalogue and should like to know just how you wish to be credited in the catalogue. Also, will you advise me whether it would be feasible to send your material on further exhibition, any time after the 1st of February. The exhibition has been invited by the Cleveland Museum and the St. Louis Museum Directors and as soon as the opening takes place at this gallery, I am sure many other museums throughout the country will do likewise. Thus, the publicity will be nationwide and I am sure that it will be advantageous to us all.

Incidentally, will you please let me have the selling prices so that we may take orders during the show. In giving us this information will you be good enough to mention the date of delivery and whether we are to hold the orders here or are to send them on to you. Will you let me know the commission which you will allow to us on all sales and orders for future delivery.

To facilitate a prompt reply I am enclosing a self-addressed envelope.

Sincerely yours,

Director

Edith Gregor Halpert
enc.
copy to Mr. Kootz

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December 1, 1934

R. H. Macy & Co.
Publicity Dept.
Herald Square
New York, N. Y.

Gentlemen:

On December 9th we plan to open an exhibition which will be unique in the art gallery field. This exhibition will include a combination of the paintings and the applied art by a group of eight outstanding American artists who have recently applied their creative efforts to the field of utilitarian objects. The artists are Stuart Davis, Ernest Fiene, Yasuo Kuniyoshi, Robert Laurent, Charles Sheeler, Carl Walters, and William Zorach. Davis, Kuniyoshi and Sheeler will be represented by textiles as well as other objects which they have designed. Since you are among the pioneers in encouraging creative artists of high standing, I should like to have you participate in this exhibition. Some time last year you had a window display and stressed the designs of several artists including these three. Their textiles were used in dresses which you sold during that period. While we have lengths of the actual materials, we thought it would be more effective and would also make it possible for us to credit you in the catalogue if we could have the actual dresses on display. Since it would be difficult to display them on wax models in the gallery it occurred to us that the four gallery attendants would wear them during the exhibition.

The exhibition is being invited by museums in Cleveland, St. Louis, Kansas and unquestionably many others will follow suit as soon as they are advised of this activity. Therefore, the catalogue will play an important part in the nation wide publicity for the few manufacturers and other lenders who are taking part in this show.

As the catalogue goes to press on Tuesday, I should appreciate an immediate reply.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

December 1, 1934

Mrs. Juliana Force, Director
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mrs. Force:

You may recall our recent conversation in which I mentioned the exhibition to be held at this gallery beginning December 10th. This exhibition is in the nature of a demonstration of the many constructive directions the artists have taken in the last year or so to counteract the depression.

The artists to be included in the show are DAVIS, FIENE, HIRSCH, KUNIYOSHI, LAURENT, NAKIAN, SHAHN, SHELTER, WALTERS, ZORACH.

In showing the utilitarian objects made by Carl Walters we are particularly eager to include photographs of the very beautiful glass doors in the Whitney Museum. The photographs will be placed under glass and whatever inscription you desire will be put on the label and also incorporated in the catalogue.

I did not want to trouble you but am hoping that we may have a statement from you in the catalogue referring to the exhibition of paintings at the Whitney Museum. We are so afraid that the public will get the idea that the American artists are all directing their efforts exclusively towards the material of the character to be shown at this gallery and of course are not taking the liberty of pointing to the activities of the Whitney Museum in making it possible for artists to continue in the fine arts.

The artists and I shall be very grateful if you will permit us to include a statement from you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

Columbus Gallery of Fine Arts
APM

December 5, 1934

Professor Thomas E. French
Dept. of Engineering Drawing
Ohio State University
Columbus, Ohio

Dear Professor French:

Inclosed you will find a catalogue of the 6th Annual Exhibition of the American Print Makers.

While all the previous shows have been of outstanding quality, the present group is the most interesting we have had to offer in view of the greater variety of material. Many artists who have in the past few years developed into important figures in the print making field are included in the show together with the original group of the leading artists in the media of lithography, etching and woodcut.

If you are interested in having this show at the Columbus Gallery of Fine Arts any time during the year of 1935, may I suggest that you communicate with us shortly as the schedule is now being prepared for out of town circuits.

I look forward to hearing from you.

Sincerely yours,

Director

Naith Gregor Halpert
nrc
Copy to Miss Delight Smith

AKM

December 3, 1934

Miss Delight Smith
Columbus Gallery of Fine Arts
East Broad Street at Washington Ave.
Columbus, Ohio

Dear Miss Smith:

Our 8th Annual Exhibition of the American Print Makers has just opened at the gallery.

Since you formerly suggested my communicating with Professor French, I wrote to him this morning suggesting the show at the Columbus Gallery of Fine Arts. In view of the possibility of some change in your personnel, I am sending a copy of the letter to you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PA.

December 3, 1954

My dear Mrs. Halpert:

I thank you for your kindly sympathy in connection with my brother's death and appreciate same very much.

As to the inscription on the Christmas card, I believe the best thing to do would be to place right under the cut the following:

" Season's Greetings 1934 - 1935
B. D. Saklatwalla "

I would prefer to have the printing done on a folder rather than on a simple card. This inscription probably could be placed right on the cut in which case it will obviate the necessity of a second separate printing. I do not know whether this is feasible.

I am sure that there will be no necessity for my attempting to help in the selection of the cuts as my confidence in Dorothy Varian is still the same.

At the earliest opportunity when I am in New York I shall get in touch with you, at least certainly before the holidays.

Yours sincerely,



Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York.

CITY ART MUSEUM OF ST. LOUIS

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December 4, 1934.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
New York City.

Dear Mrs. Halpert:-

I am very much afraid we are not going to be able to handle the Zorach within the near future as there is no good space available at the present time for it. So I fear we will have to let it go.

I trust your day of Thanksgiving fast has resulted in a brilliant title for your exhibition. I find myself utterly without ideas. Why not simply call it an exhibition without a title and suggest the visitors come and christen it themselves.

As soon as I get a chance I will send some of Joe Jones' work on to you as I am very anxious to know what you think of it.

As usual, with very best,

Yours sincerely,


Director.

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December 4, 1934

Mr. Frank Crowninshield
Vanity Fair
420 Lexington Avenue
New York, N. Y.

Dear Mr. Crowninshield:

I have not bothered you for a long time and before the year closes I thought I would ask for a little favor. Next week we are opening an exhibition of very unusual character. We are trying to demonstrate the adjustments the artists have made in these trying times. Ten of the painters and sculptors connected with this gallery will be represented with important examples of their studio work together with articles designed for specific use. We are eager to include the advertisement made by Yasuo Kuniyoshi for the North German Lloyd but find that the office of that company has no copy on hand. Kuniyoshi looked up the library records and ascertained that this particular advertisement appeared in your publication in June 1931. Would it be possible to get a copy of this ad from you?

We are going to press tomorrow and I should be most grateful if you would help me in obtaining this material.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U. S. A.

December 4, 1934

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 18th Street
New York City

Dear Mrs. Halpert:

I am writing to inform you of a regrettable accident that has happened. W. S. Budworth, who under your direction, packed and shipped the pictures here for the Sheeler, Hopper, Burchfield exhibition, made a grave mistake in packing two of Mrs. Rockefeller's pictures. Brown paper was pasted over the oil painting "Bucks County Barns" - which we have removed with great difficulty and with some injury to the varnish and one small area of print. Paper was not pasted over the crayon Self-portrait by Sheeler. Unfortunately the glass was broken, but no considerable damage was done. I have, of course, written to Mrs. Rockefeller and to Budworth about the matter, but I think you should know of it also.

Very truly yours,

Edward C. Forbes

American Publicity Associates
11 West 42nd Street
New York

Jerome James Berger
Jerry D. Lewis
Munroe A. Howard

Telephone
Longacre 5-6880

December 4, 1934,

Miss Edith Halpert
Downtown Art Galleries
113 West 13th Street
New York City, N.Y.

My dear Miss Halpert:

I have just gotten back from Baltimore where I spoke to the gentleman who was interested in the Babe Ruth statue of Mukian. The deal is still hanging fire and the gentleman in charge of the drive said that no definite choice had been made yet and probably would not be for about three months yet.

As soon as there is any word from him on the matter I will get in touch with you. We still have as good a chance as anyone else, and better than most.

With kindest personal regards,

I remain,

Very sincerely yours,

Jerry D. Lewis
JERRY D. LEWIS

MARSHALL FIELD & COMPANY

MANUFACTURERS-CONVERTERS-IMPORTERS

THE MERCHANDISE MART

CHICAGO

COLONIAL
DRAPERY FABRICS

December 4, 1934



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Mrs. E. G. Halpert,
Downtown Gallery,
113 West 13th Street,
New York, New York.

My dear Mrs. Halpert:

We are today in receipt of your request from our Mr. Petersen of the New York Office, to send you two-yard lengths of each color in our design Mosaic which is a creation of the well-known artist, Mr. Sheeler. We are having Mr. Petersen deliver these to you direct.

The fabric is a nice quality of cotton in a fairly substantial weight and the design is printed in Indanthrene Colors which are fast to washing and exposure to sunlight.

We understand these are to be exhibited in New York and then sent on to Cleveland, Kansas City and other points West and we will appreciate it greatly if you can tell us the dates the exhibits are to be held in the various cities after leaving New York, and by whom they will be exhibited. We would like to get some additional publicity in the other cities where the exhibits are to be held, and if you can give us this information it will help us a lot.

We sincerely hope that the swatches get to you in ample time for your requirements, and beg to remain

Yours very truly,


MARSHALL FIELD & COMPANY

A handwritten signature in cursive script, appearing to read "C. C. Jordan".

Colonial Drapery Department

CLJ:AR

ADDRESS REPLY TO COLONIAL DRAPERY DEPARTMENT 49


HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

December 6, 1934

Mrs. Edith Gregor Halpert

The Downtown Gallery

113 West 13th Street

New York, New York

Dear Mrs. Halpert:

Thank you very much for sending me the October,
1932 number of CREATIVE ART containing the article about Mr. Sheeler
and his work. As soon as we have finished with it, we will return
it to you as you request.

The exhibition has opened and is attracting a
good deal of attention. I hope that you and Mr. Sheeler will be
able to come to the tea on Wednesday.

Yours sincerely

Edward W. Fickett

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

Director:
Alfred H. Barr, Jr.
Executive Director:
Alan R. Blackburn, Jr.

Trustees:
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A. Conger Goodyear
1st Vice-President:
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The Lord Duveen of Millbank
Philip Goodwin
Mrs. Charles S. Payson
Duncan Phillips
Nelson A. Rockefeller
Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

December 7, 1934

Dear Mrs. Halpert:

I enclose copies of the articles about which I spoke the other day. I am sending the rough draft of the introduction because in its final form a good many details which may interest you were omitted. The notes to the introduction and to the painting section seem to have been lost. Will you return these at your leisure? Please feel free to show them to anyone who might be interested in them.

Of course, these articles concern only the first two or three months of the regime. This period was followed by a more liberal attitude at which time Schardt was appointed director of the Kronprinzenpalais in Berlin. Schardt, however, was removed in a couple of months for his interest in modern painting.

At present by a report only two weeks old from someone just come from Germany a revival of the most stringent regulations has just occurred eliminating all modern paintings from the walls of all German museums. How far this policy will be carried through I have not yet heard.

Sincerely yours,

Alfred H. Barr

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

*P.S. I like the
American Paint. Masters
Catalog*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

December 10, 1934

Mrs. Charles Liebman
307 Fifth Avenue
New York, N. Y.

Dear Mrs. Liebman:

Confirming my telephone conversation with Mrs. Holzhauer, I am listing below the items removed from the exhibition list.

Carl Walters	Lash trays
Stuart Davis	Coffee pot water color

A consignment list is enclosed with the corrections on it.

I hope this is satisfactory.

Sincerely yours,

Secretary

nrc

MARSHALL FIELD & COMPANY
(INC.)

MADISON AVENUE AT THIRTY-FIFTH STREET
NEW YORK

December 10, 1934

Mrs. E. G. Halpert,
Downtown Gallery,
113 W 13 St.,
New York City

Dear Madam:

We have before us, a copy of a letter which Mr. Jordan wrote you on the 4th concerning the exhibit which is to be held in the West after it is finished here in New York.

No doubt you have made reply to this letter and would appreciate it if you would send the writer a copy.

Very truly yours,

MARSHALL FIELD & COMPANY

BY:

Peterson

AP:TC

December 12, 1934

Mr. J. M. Kennedy, Vice President
Revere Copper and Brass Inc.
Rome Manufacturing Co. Division
Rome, N. Y.

Dear Mr. Kennedy:

Please accept my thanks for your kind cooperation in sending to us the salt and pepper shakers, coffee pot and the combination ash tray. They are now displayed and we expect a very large attendance at the exhibition which opens officially tomorrow. I do hope that you will come in to see the display. The metals look particularly handsome and have already been photographed for reproduction in two magazines. Others will follow.

During our telephone conversation, I mentioned to you the possibility of selling a number of each of the objects shown. It is very important for us to have the approximate selling price as we can take orders from our clients with the understanding that delivery will be made considerably later. All the collectors who own original paintings by Mr. Sheeler are naturally very eager to include these utilitarian objects, designed by him, and I am quite certain that we can sell an appreciable number of each. Will you, therefore, mail the tentative price list to me as soon as you can. It would be preferable to get the information as close to the opening date as possible and perhaps you could telephone the data to me.

In listing the prices, will you please give both the wholesale and the retail figures. I spoke to you of the plan we have of installing a retail department in this gallery for the sale of objects designed by artists and we want to make this the introduction.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

The Museum of Modern Art

Director:
Alfred H. Barr, Jr.

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Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Mrs. Cornelius J. Sullivan
Edward M. M. Warburg
John Hay Whitney

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7471

Cable Address: Modernart

December 13th,
1934

= Kunig - 1 mirror
Zorach 3 affection
- Rabeau 1 Calf
Davis 2 Int Left

The Downtown Gallery
113 West 13th Street
New York City.

Gentlemen:

We have received your bill for \$3.50 covering seven photographs of work by artists represented by the Downtown Gallery. These photographs were used for reproduction in the catalog and in the case of Zorach and Davis, for publicity. No other gallery has charged us for photographs used for either of these purposes.

If you intend to bill us for publicity and catalog photographs in the future won't you please let us know.

Please let us know if you expect us to pay this bill for \$3.50.

Yours very sincerely,

Lawrence M. Blustein

Assistant to Executive Director.

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December 12, 1934

Mayor Fiorello H. LaGuardia
City Hall
New York, N. Y.

Dear Mayor LaGuardia:

You may recall that I was responsible for the organization of the First Municipal Art Exhibition to which you gave the greatest impetus in the history of art shows.

Following up our new program we now have an exhibition to encourage the artists in America in applying themselves to the practical in art. We are urging them to create new outlets for their talents in order to develop a new buying public and also at the same time to introduce art to a much larger audience.

We believe that this method will remove many artists from relief rolls and will reduce the number of destitute in the field.

As I feel that you will be in sympathy with the practical idea, I sincerely hope that you will come to see the show, of which the catalogue is enclosed. Your approval of the new trend will, I am sure, encourage many more artists to join the ranks of workers with incomes from large organizations in the country, rather than from the relief rolls.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

December 12, 1934

Mr. C. M. McCreery
Revere Copper & Brass Inc.
Rome Manufacturing Co., Division
Rome, N. Y.

Dear Mr. McCreery:

A catalogue of our present exhibition is enclosed. You will note that the metal designs by Mr. Sheeler are included in this very special show. Today, "Arts and Decoration" photographed the coffee pot and one set of the salt and pepper shakers. Many other reproductions will appear later, as soon as we can have photographs made.

I wish to thank you for your kind cooperation in sending us all the material. It is displayed in a glass case and is attracting tremendous attention. The show opens officially tomorrow and we expect an exceedingly large attendance. Some of our clients have already expressed a desire to purchase the coffee set, the ash tray, and salt and pepper shakers. While I realize that immediate delivery is impossible, I am sure that many of these clients will wait for the production date. However in order to insure definite sales in all such cases, I should very much like to have both the retail and the wholesale price of each object displayed. In the case of the coffee set, the price should be inclusive - that is for the three pieces.

I am sure that we can start the sales ball rolling if we have the prices immediately. In the event that your production costs have not been completely worked out, will you give me the approximate selling price. We are seriously considering the advisability of making an extension shop in the near future for retailing all such objects designed by artists and I am sure that this exhibition will lend great impetus to sales for us and also for you. I believe I mentioned formerly that the exhibition as a whole has been invited to several museums. Because I understand that it is important for you to have the samples promptly after we close here - on January 1st - I have given no actual exhibition dates to any of the museums pending your production delivery date.

When you are next in town, I hope that you will come in to see the show. I look forward to the pleasure of meeting you.

Sincerely yours,

Director

Edith Gregor Halpert

nrc

Revere Copper and Brass Incorporated

ROME MANUFACTURING COMPANY DIVISION

ROME, N. Y.

Dec. 13, 1934



J. M. KENNEDY,
Vice-President

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Mrs. Halpert:

I have your letter of Dec. 12, addressed to Mr. McCreery and would advise that it was impossible for us to set even a tentative selling price on the Salt and Pepper Shakers and Coffee Pot.

We made the samples by working overtime, as this period is the rush period for us.

It would take us a considerable length of time to tool up and get our machines laid out for the production of the items above mentioned.

Until we have gone into this thoroughly, we do not want to be committed to produce any of the items, although we are quite likely to produce several of them.

I am hopeful of visiting your Gallery on my next visit to New York.

Yours very truly,

ROME MANUFACTURING COMPANY DIVISION

J. M. Kennedy
J. M. Kennedy - Vice President

JMK P 1



On December 12, an exhibition of unusual scope will open at The D.G. Probably the first of its kind to be held in an art gallery, this exhibition features nine artists who have kept pace with the changing needs of the time by increasing the range of their creative efforts. The artists are Davis, Fiene, Hirsch, Kuniyoshi, Laurent, Nakian, Shahn, Sheeler, and William Zorach. The works displayed include murals, architectural sculpture, glass, portraits sculpture, textile, wall paper, metals, silver, book jackets, illustrations, advertisements, etc. Through the installation of partitions in the daylight gallery, each artist has a separate unit where a representative painting or sculpture is displayed with the objects commissioned and designed for specific use. The ~~purpose~~ purpose of combining the two expressions is to illustrate the close relationship between the two.

While the interest in American art has increased to great proportions in the past few years, purchases have been drastically reduced. Museums and collectors have cut their buying budgets. The new public response does not yet bring practical returns. What course are artists taking?

The present exhibition is an attempt to answer the question in part. The work on view demonstrates how some of the artists are adjusting themselves, and what some of the practical manifestations are. The exhibition proves conclusively that the artist can and does apply himself to the practical and fitting use of the object, while bringing the highest standards of original design into the work produced. The

PRACTICAL MANIFESTATIONS #2

same color harmonies, the forms, the character which appear in his painting or sculpture, are consistently found in the textile, metal, mural, glass etc.

Art and artists have a great influence in the public development of esthetic taste. Their creative work is constantly applied in every phase of life. Shop windows have shown the influence of all the modern isms in their turn. Garments, homes, utensils, automobiles, toys - every product, from the most luxurious to those found in the five and ten cent stores, has been affected. It is time that concrete recognition is given to the men who create the ideas. The time has come! Some pioneers among the manufactures, architects, publishers, and in other fields as well, have come to the source of the creative force and the artist generously responds. It is hoped that this exhibition, "Practical Manifestations in American Art" is the beginning of a new era, and that art will become a living factor in every home.

Many of the objects displayed have been assembled through the cooperation of Samuel M. Kootz Associates. Among the lenders are Richard E. Thibaut, Inc., Revere Copper and Brass, Inc., Marshall Field & Co; Doubleday, Doran, Cheney Bros; Rockefeller Center, Inc. Whitney Museum of American Art.

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PRACTICAL MANIFESTATIONS INTRODUCTION EGH

This exhibition is unusual in scope. The first of its type to be held in an American art gallery, it features nine American artists who have kept pace with the changing needs of the times by increasing the range of their creative efforts. The artists are Davis, Fiene, Hirsch, Kuniyoshi, Laurant, Nakian, Shahn, Sheeler, Zorach. The work displayed includes murals, architectural sculpture, textiles, glass, portrait sculpture, wall paper, metals, silver, bookjackets, illustrations, advertisements, etc. Each artist has a separate section where a representative painting or sculpture is shown together with the objects commissioned and designed for specific use.

Today our attention is focused on American art. There is naturally much discussion regarding the direction which this art is taking. Many conclusions are offered by as many factions, but it is generally agreed that an authentic national art has developed. The following quotation, taking from a report of the Public Works of Art Project, bears out this fact: "The American artist has just gone through a period of eclecticism, but a few years before the beginning of the (PWAP) project he turned his mind away from theorizing for its own sake toward the life and people of his own country. When the project started, the new nationalistic movement in our art was already at its height. For this reason, however, time may evaluate the work done as art we can already say without rashness that the work comprises a remarkable 'American' record."

The creative artist, always sensitive to his environment, conveys the message of his time through the works he produces. The spirit of change and of shifting values

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Introduction "Practical Manifestations" #2

must necessarily affect his work. How does the artist reflect and express this spirit? What course is our national art to take? Surrealism and snob appeal? The "pot-boiler" and the petit bourgeoisie? Socially-conscious art and the proletariat? Collective art and communism? Propaganda art and fascism? Industry and applied design? The State and the mural? Regimentation or Individualism?

Convincing arguments can be offered in favor of each slogan. Yet no one theory can be accepted as the ideal for our national art. Too long has the course of creative art led toward individualism to be dismissed over night. Regimentation of art cannot be a normal manifestation at this time. Artists, like other members of society, have many schools of thought. It is impossible to achieve a united front in art psychology at a moment's notice. The very nature of the artist rebels against standardization. His conception, his expression, the message he wishes to convey, must be personal. Each artist in the same environment selects ~~which~~ what impresses him most and must - when necessary - make an adjustment suitable to his own nature. And our national art must therefore have a varied pattern. The current exhibition at the Whitney Museum of American art is an impressive record of this fact.

In recent years public interest has grown enormously. Museums, collectors galleries, the press, the radio, all have stressed living American art. For the first time in our history the government has recognized the artist as an integral member of the social scheme, and through the PWAP has not only helped the artist, but has

Introduction Practical Manifestations

brought his products to a larger public by placing paintings, sculpture and prints in public buildings and institutions in every state of the Union. But, to quote once more from the Public Works of Art Project report: "the question arises as to what it means to any nation's civilization to have so many men and women putting their creative efforts into a creation of art" This question is of real import. The artist cannot function at his best in unfavorable circumstances. While interest has increased purchases have been drastically reduced. In the past few years, museums and collectors have cut their budgets. The PWAP program has been suspended. Public enthusiasm does not yet bring practical results. How is the artist to continue? What course is he to follow? Each artist in the same environment must - when necessary - make an adjustment most suitable to his own nature. For some artists this adjustment has taken the form of finding new channels for their talents.

The objects on view are a demonstration of this fact. They present some of the many practical manifestations the adjustment has brought about. The group assembled is merely a suggestion of what has already been accomplished in these new fields. The exhibition includes only a few of the artists.

4338 Rockhill Road
Kansas City, Mo.
Dec. 13, 1934.

Edith Gregor Halpert, Director
Downtown Gallery, New York.

Dear Mrs. Halpert,

Thank you very much for the photographs
and tracing of Mr. Brook's paintings. You are
very kind to offer to send me some on approval,
and I would appreciate it very much if you
would forward the ones and perhaps one or two others
in the same price range if you should happen to
have some at this time.

Please note the change in address which
accounts for my clumsiness in answering your letter.

If you will let me know what the
expense of transportation will be a day or so
before the paintings arrive, I shall leave the
money at the door to pay the expressman.

Very sincerely yours,

Richard B. Freeman

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December 13, 1934

Mr. C. L. Jordan
Colonial Drapery Dept.
Marshall Field & Co.
The Merchandise Mart
Chicago, Illinois

Dear Mr. Jordan:

Under separate cover we are sending you a catalogue of the exhibition in which the textiles by Charles Sheeler are displayed.

I thank you for your kind cooperation in sending the material to us so promptly. When you are next in New York, I hope that you will drop in to see the show.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

December 13, 1934

Mr. A. Petersen
Marshall Field & Co.
Madison Avenue & 35th Street
New York, N. Y.

Dear Mr. Petersen:

Enclosed you will find a catalogue of our present exhibition.

We are very grateful to you for cooperating with us in sending for display the group of fabrics designed by Charles Sheeler.

The critics who have already visited the show are very enthusiastic and one of your patterns has been photographed today for reproduction in Creative Design (February).

Won't you come in to see the exhibition? It will be a great pleasure to meet you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

FROM

THE ART MUSEUM OF HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS, U.S.A.

The Downtown Gallery

115 West 13 Street

New York, N.Y.

14, 1934

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Sheeler:

As I had hoped to get up to Cambridge for the opening of your current exhibition, I did not answer your letter promptly. I found, however, that the installation of our special show "Practical Manifestations in American Art" made it impossible for me to leave town. I hope to have the opportunity of seeing the Sheelers, Hoppers, and Burchfields before the first of the year. Mr. Sheeler asked me to send his regrets to you. He was obliged to remain to finish a commission which was due today.

Needless to say, we were terribly distressed regarding the accident which occurred in the shipment of the two pictures belonging to Mrs. Rockefeller. Since I learned later that the pictures were on exhibition Mr. Sheeler decided to wait until they were returned to New York where there are greater facilities for making the necessary repairs. It seems incredible that Budworth, after so many years of experience in handling the most precious works of art should be responsible for such carelessness. I have not had an opportunity of talking the matter over with Mrs. Rockefeller and sincerely hope that she is not too upset about the matter. She realizes no doubt that the responsibility is entirely in the hands of Budworth and probably will refuse to lend any of her pictures in the future. On the other hand, I am sure that Mr. Sheeler will restore the painting so that no injury will remain visible.

How is the show being received? Do you think there is a likelihood that the Boston Museum of Fine Arts will acquire the magnificent canvas called "View of New York"? It would be a splendid thing both for the museum and for the artist. I have not written to Mr. Edgell and shall not do so unless you think it advisable.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

December 14, 1934

Mr. Alfred Barr, Jr., Director
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Barr:

Many thanks for sending me your articles. I took them with me when I went off for the weekend and had an opportunity to read them in peace. I think they are splendid and certainly wish that a large public would have an opportunity of reading this remarkable material. These articles present such a clear picture of activities in Germany at the time specified and are written in such an unbiased manner that the facts presented make a most impressive record. Have you tried Harper's Magazine? It seems that this publication would be the most likely for the articles as it has devoted a great deal of space to activities in Germany in every other field and has neglected art and architecture, probably because no such material was presented.

I am taking advantage of your suggestion in showing the articles to several friends who are particularly interested in such material. They are being well taken care of and will be returned to you within the next two weeks unless you have need for them sooner.

I appreciate your comment about the American Print Makers catalogue and hope that you and Mrs. Barr will come in to see this show. Incidentally, the very special exhibition to which I referred previously is now open and is really very exciting. During the month of December we are open Wednesday evenings from 8 to 10. Perhaps it would be more convenient for you to drop in in the evening. In any event, I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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1904-8

WESTERN UNION

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CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

ZB998 39 NL=DETROIT MICH 17

1934 DEC 17 PM 5 49

MRS EDITH HALPERT=

113 WEST 15 ST NYK=

MINUTES IN TRANSIT

FULL-RATE DAY LETTER

DID YOU GET MY LETTER HAS MRS ROCKEFELLER GIVEN PERMISSION
TO SHOW HER SHEELERS IF YOU HAVE NO OBJECTION TO SHOWING
HOPPER WITH SHEELER WILL WRITE TO REHM DELIGHTED YOU ARE
PLANNING TO COME ON, FOR OPENING KIND REGARDS=

R H TANNARILE

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U. S. A.

December 14, 1934

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York City

Dear Mrs. Halpert:

Thank you for sending me the interesting catalogues of your two exhibitions. Just at present our program of shows for the season 1934-1935 is pretty full and I doubt very much whether we shall be in a position to take on more exhibitions. However, I shall be glad to keep this material on file in case we do find available space.

The comments on the American Painting show have not been particularly favorable but I gather that it is stirring up considerable interest and excitement as it is the first large group of really contemporary American painting that our neighbors have had a chance to see.

Sincerely yours,

Perry B. Cott

Perry B. Cott
Associate Curator

December 17, 1934

Mr. Harmon Moore
Whitney Museum of American Art
1041 5th Street
New York, N. Y.

Dear Mr. Moore:

I recall I read an announcement to the effect that you are planning an exhibition of abstractions.

While you are so familiar with the names of the artists who contributed to this phase of art, there are a few who worked in this manner but who did not show their work in public exhibitions. Among them is Miles Sperre. He showed several very interesting canvases here between 1921 and 1923. Photographs of several of these paintings are in my possession and I am willing to loan them to you - unless you prefer to ask for them from a group including Glenn Coleman, Stuart Davis, Charles Sheeler, Josephine Berach, William Berach, John Storrs and others.

I hope you will come in to see our present exhibition of "Practical Manifestations in American Art."

Sincerely yours,

Director

Edith Gregor Halpert
nrc

La Guardia
CITY OF NEW YORK
OFFICE OF THE MAYOR

December 18, 1934

The Downtown Gallery
Mrs. Edith Gregor Halpert
113 West 15th Street
New York City

Dear Mrs. Halpert:

Mayor LaGuardia has directed
me to acknowledge your letter of December 12th
and to tell you that he will do his very best
to attend your exhibition.

Very truly yours,

C. J. Ryan, Jr.
C. J. Ryan, Jr.,
Secretary to the Mayor

mr

The Museum of Modern Art

Directors:

Alfred H. Barr, Jr.

Executive Secretary:

Alan R. Blackburn, Jr.

Trustees

President:

A. Conger Goodyear

Treasurers:

Mrs. John D. Rockefeller, Jr.

Secretary:

Samuel A. Lewisohn

William T. Aldrich

James W. Barney

Frederic C. Bartlett

Cornelius N. Bliss

Stephen C. Clark

Mrs. W. Murray Crane

Frank Crowninshield

Duncan Phillips

Nelson A. Rockefeller

Mrs. Rainey Rogers

Mrs. Charles C. Rumsey

Paul J. Sachs

Mrs. John S. Sheppard

Mrs. Cornelius J. Sullivan

Edward M. M. Warburg

John Hay Whitney

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7471

Cable Address: Modernart

December 18, 1934

Dear Mrs. Halpert:

Please keep the articles as long as you want. I did try Harper's and many other magazines but all of them seemed to feel that the subject of the articles was too limited to interest their readers. I disagree with this conclusion but then I am prejudiced.

I am certainly going to get down to see your show.

Very sincerely yours,



Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

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December 16, 1934

Mr. Robert Tannahill
2171 Iroquois Avenue
Detroit, Michigan

Dear Mr. Tannahill:

We have had such excitement in the past two weeks including a fire that I have shamefully neglected my correspondence. I spoke with Mr. Sheeler regarding the Hopper combination and he felt, as I do, that it would be rather an unfortunate arrangement. Burchfield would be far more appropriate as he and Sheeler would complement each other, whereas Hopper would represent a harsh commentary of a similar theme. Since the Burchfields are at the Fogg Museum, it would be just as easy to have his group sent instead of the Hopper group.

As in all such cases it is far more advisable to have the invitation come directly from the Society rather than from me. May I suggest that you write directly to the owners who, I am sure, will be glad to cooperate with you. Many of the Detroit collectors have helped the Museum of Modern Art and it seems reasonable to assume that Mrs. Rockefeller will be glad to reciprocate.

A number of the pictures are in the gallery but we can arrange to have them shipped to you directly. Mr. Wheeler is working on a very fine drawing at the moment. This drawing will be ready for shipping about the 10th of December, or, if you prefer, we can take it with us together with the smaller pictures. I am enclosing another list which represents the final selection. The "River Rouge Plant" owned by the Whitney Museum is not available as Mrs. Force had previously promised it to some museum, the name of which I do not recall. The water color of "Classic Landscape" has just been purchased by Mr. Edsel Ford and is being shipped tomorrow. No doubt Mr. Ford will lend it for exhibition.

In the list I am giving you the address of each owner so that you may write directly. It is not necessary to communicate with Colonel Steichen as he originally agreed to the shipment.

I can't wait for the opening of the show as I have been looking forward so eagerly to my Detroit trip. It will be great fun to see you all. Mr. Sheeler will accompany me.

Sincerely yours,

Director

Edith Gregor Halpert

copy and
Cable Address: "PRICEJON"

Telephone: BRANKMAN 3-1981

The John Price Jones Corporation
150 Nassau Street • New York

JOHN PRICE JONES, President and Treasurer

Office of
HAROLD J. SEYMOUR
Vice-President

December 19, 1934

Mrs. E. G. Halpert
Downtown Gallery, Inc.
113 West 13th Street
New York, N. Y.

My dear Mrs. Halpert:

Every once in a while I think about
the interesting visit I had with you, and
am curious to know how your idea has been
progressing.

Incidentally, this is as good a
chance as any to wish you a Merry Christmas
and a Happy New Year!

Sincerely yours,



HJS/lf

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 1895
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 1899
 1900

DALLAS MUSEUM OF FINE ARTS

DALLAS POWER & LIGHT BUILDING

OFFICERS

ARTHUR L. KRAMER, PRESIDENT
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STAFF

LLOYD LAPAGE ROLLINS, DIRECTOR & CURATOR
MRS. O. E. ERNST, MEMBERSHIP SECRETARY
EVERETT SPRUCE, GALLERY ASSISTANT

DALLAS, TEXAS December 19, 1934.

Mrs. Edith Gregor Halpert,
Downtown Gallery,
115 West 13th,
New York, N. Y.

Dear Mrs. Halpert:-

It was a relief to receive your kind letter of December 14th as I had had unhappy visions of having to tear down all of the Downtown items from our current lithograph show and send them on back to you in New York. I appreciate tremendously your generous cooperation with me in modifying your regular loan formula.

I know that you will be glad to know that we have sold the Alexander Brook "Young Girl". The exhibition has been enthusiastically received by the newspapers and the general public and I hope that other things on your list will remain in Dallas at the conclusion of the exhibition.

Your kind offer to reserve the American Print Makers Exhibition anticipated a letter which I intended to write to you some time this week. I would be delighted to have the group for a showing in Dallas early during the season of 1935-6. My spring schedule is completed through June 2nd and after that date it is inexpedient to arrange for loan exhibitions until the Museum's new air conditioned building is completed next year. At present the excessive summer heat in Texas practically suspends our activities from June until mid September. I would therefore appreciate your assigning the exhibition to Dallas for the period from October 25th through November 19th, 1935. As I intend to actively commence definite arrangements of next fall and winter's schedule early in January, will you kindly confirm the above dating at your early convenience.

Dallas certainly is a frontier town in many respects and there is a lot of virgin soil for me to till. I have, however, set my brawny arms on the plow and am sure that I can, with Dallas's tremendous civic enthusiasm and state pride, together with, eventually, considerable portion of its private wealth, succeed in reaping abundant harvest.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

After having lived in big cities all of my life it will take a little time for me to adjust myself to the tempo of a small community. I find the people very delightful and hospitable however and feel quite sure that I will be happy here.

Again thanking you for your generous cooperation with me and with best wishes for the Holiday Season, I remain

Yours very sincerely,


LLOYD LAPAGE ROLLINS-DIRECTOR

MRS. EDSSEL B. FORD
1100 Lake Shore Road
GROSSE POINTE SHORES, MICHIGAN

my dear Mr. Halpert -
Thank you so
much for the article on
Paul Walter which you
sent me. I am enjoying
reading it and I
am certainly enjoying

Tu - "Rocks".

The magazine is being
returned to you in case
you want it for future
reference.

Sincerely,

Henry Clay Ford

MARSHALL FIELD & COMPANY

MANUFACTURERS-CONVERTERS-IMPORTERS

THE MERCHANDISE MART

CHICAGO

COLONIAL
DRAPERY FABRICS

December 20, 1934

Mrs. E. G. Halpert,
113 West 15th Street,
New York, New York.

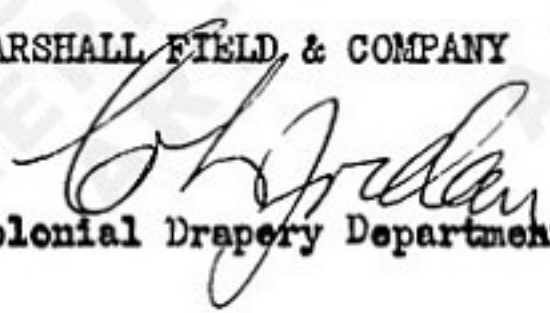
Dear Mrs. Halpert:

This will acknowledge your letter of December 13 and also the catalog of the display exhibition now being held at the Downtown Gallery. We understand this exhibition is to be held in various cities throughout the country this Spring and if you could let us have the dates and places where these are going to be held, we would greatly appreciate it.

We thank you for your kind invitation to view the exhibit and can assure you that if I have an opportunity will certainly be pleased to take advantage of this invitation, and again thanking you for your courtesy, beg to remain

Yours very truly,

MARSHALL FIELD & COMPANY


Colonial Drapery Department

CLJ:AR

ADDRESS REPLY TO COLONIAL DRAPERY DEPARTMENT 49

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December 21, 1934

Mr. Edsel Ford
1100 Lake Shore Road
Grosse Pointe, Michigan

Dear Mr. Ford:

The tavern sign of George Washington together with the Marin, the Sheeler, and the one plate by Carl Walters were shipped to your address on Wednesday.

I wired Carl Walters to make the six dinner plates and he is now working on them. Since the process is rather a lengthy one requiring two firings in addition to the decorating and modeling of the plates it requires more time than I had suspected but he will make every effort to get them ready for us on Saturday so that they may be shipped the same day by special delivery to reach you on Monday morning.

While I collected six of his plates, two were not as interesting as the others and the sizes varied slightly. Therefore, I thought it best to make a very special job of this as I do want you to be pleased with the results.

It was a great pleasure to see you and Mrs. Ford and I hope that when Mr. Sheeler and I come to Detroit in January we shall have occasion to see you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

December 21, 1934

Mr. Wright Ludington
Ardmore, Pa.

Dear Mr. Ludington:

Some weeks ago you paid us a visit. That time I showed you a number of paintings by Alexander Brook but you were particularly interested in seeing his canvas "Tragic Muse" which was still in Chicago at the World's Fair Exhibition.

This painting is now in the gallery and I should very much like to show it to you when you are next in town. Won't you come in?

Sincerely yours,

Director

Edith Gregor Halpert
nrc

B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PA.

December 26, 1934

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York.

My dear Mrs. Halpert:

I am enclosing herewith check for \$175
for the Christmas Cards, as per your invoice, which kindly
receipt and return for my records.

I think it would be needless for me to
say what a splendid job Dorothy Varian has done, since I felt
perfectly confident from the start and even mentally visualized
that I was going to get a splendid job, and probably it was
some supernatural finger that pointed my choice to her. I do
not know about supernatural fingers, but you will probably
understand me.

Yours sincerely,



December 27, 1934

Miss Jane Ulrich
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Miss Ulrich:

Forgive me for not having answered your letter sooner but I have been much occupied with the pre-Christmas "rush" and I did not have time to attend to my correspondence.

The reason we sent you a bill is that it is customary to do so in connection with all photographs used by other organizations for publicity. The Museum prefers this arrangement as it obviates the necessity of having original negatives made. However, if it does not correspond with your policy I shall send you a credit slip for 11 but two photographs - the latter, Stuart Davis' "Sail Loft" which is owned neither by the artist or by the gallery. It is in a private collection and we merely wished to cooperate with you by having these photographs made specially for the Museum.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PA.

December 27, 1954

My dear Mrs. Halpert:

I thank you very much for the "Pop" lithograph
and especially for your remembrance of me at this time.

I wish you a very Happy and, above all, a
Prosperous New Year.

Yours sincerely,



Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York

December 28, 1934

Mrs. Charles Liebman
907 Fifth Avenue
New York, N. Y.

Dear Mrs. Liebman:

When I talked to you regarding the charge for photographs I mentioned that the usual price was \$4.00 for a negative. I did not realize that you were having two photographs made and also did not realize that Julia's price is somewhat higher than the local photographic. We shall be glad to pay the \$2.00 difference between the price stipulated originally and the price actually charged.

Thank you for your many kindnesses.

Sincerely, yours,

Director

E. D. Gregor Halpert
nrc

Form letter to Jerry of Salamasoo Institute of Art -3

Helm, Kansas State College -3

✓ Andrews, Dartmouth College -3

Prof. Donaldson - Ann Arbor -3

Murtagh - Joslyn Memorial -3

✓ Hanna, J. L. Hudson -65

Horgan - Butte Free Public Library -3

✓ - Poland, San Diego Fine Arts Soc. -3

Bradshaw - Fresno State Teachers College -3

Wellborn, Houston Museum of Fine Arts -3

Print Club of Rochester - -65

Vassar College -3

Spencer - The Downtown Studio -5

December 28, 1934

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Mr. Peter Teigen
School of Architecture
Princeton University
Princeton, N. J.

Dear Mr. Teigen:

The circuit of the 8th Annual American Print Makers is now being arranged.

You had the exhibition last year and wonder whether you wish to have Princeton University added to our schedule for 1935. The time available includes any period from the first of March to December 31st, with the exception of October and November.

This year we have made an additional condition for the American Print Makers exhibition. While the Artists are very glad to cooperate with museums and colleges in their educational work, they feel that during this bad economic period it is important to obtain a sales guarantee with each show sent on the road. The 8th Annual Exhibition has so many outstanding prints at prices ranging from \$5.00 that it seems reasonable to expect a number of sales in each showing. In your case we are asking for the small guarantee of two prints to be sold during your show.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1904-8

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

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J. G. WILVER
FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1934 DEC 28 PM 7 50

ZA321 45 NL=DETROIT MICH 28

MRS EDITH HALPERT=

DOWN TOWN GALLERY 113 WEST 13 ST NYK=

MINUTES IN TRANSIT

FULL-RATE DAY LETTER

MANY THANKS LETTER PICTURES PROMISED BY FOGG AND SHEPPARD

NO WORD YET FROM ROCKEFELLER NOR WHITNEY MUSEUM HAVE

WRITTEN SPRINGFIELD FOR THEIR PICTURES EXPECT EXHIBITION

WILL OPEN ABOUT JANUARY FOURTEENTH EXACT DATE TO BE

DETERMINED WHEN MRS HAASS RETURNS LOOKING FORWARD TO SEEING

YOU REGARDS=

R H TANNAHILL.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial
Cables



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Cables

Mackay

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RECEIVER'S NUMBER

CHECK

TIME FILED

STANDARD TIME

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Form 2-0

MR ROBERT TANNAHILL
2171 IROQUOIS AVENUE
DETROIT MICHIGAN

December 31, 1934

MRS ROCKEFELLER AGREES TO SHOW SHEELERS HAVE YOU NOTIFIED FOGG ~~AM~~ HAPPY
NEW YEAR

EDITH HALPERT



THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

CLASS OF SERVICE

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Received at 203 WEST 14th STREET, N. Y.

1934 DEC 31 PM 12 17

NBE63 20=DETROIT MICH 31 1155A

MRS EDITH HALPERT=

DOWNTOWN GALLERY 113 WEST 13 ST=

NO REPLY ROCKEFELLER COULD YOU GET PERMISSION TO SHOW HER

SHEELERS AND BURCHFIELDS ALL OTHERS HEARD FROM EXCEPT

SPRINGFIELD REGARDS=

R H TANNAHILL.

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE